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Editorial

OUR ANNUAL MEETING

The Classical Association of the Middle West and South will hold its thirty-seventh annual meeting in Indianapolis on April 10-12. Last year we enjoyed Kentucky hospitality in Louisville, and two years ago the delightful atmosphere of the college town of Oberlin. This year for the second time in its history the Association comes to the city of Indianapolis. The very central location of this city, so easily reached by railroad, car, or plane, and the interesting and delightful plans which Professor Henry M. Gelston, of Butler University, and his local committee are making for the entertainment of our organization will be incentives to our members and friends to attend in throngs.

The Hotel Severin has been chosen as headquarters for the convention, and reports from the local committee indicate that the management is doing everything possible for the comfort and convenience of our organization.

The program, which will be published in the April number of the *CLASSICAL JOURNAL*, has been planned to include as many phases of our work as possible. There will be a great variety of topics—literary, philosophical, historical, archaeological, pedagogical—so that there should be interest and stimulus for all, whether they be high school or college or university teachers, or just lovers of the classics. In these dark days, when the things of the spirit are in such jeopardy, and we see on all sides increasing emphasis on the material side of life, it behooves us to devote ourselves more than ever to the encouragement of the things for which our organization stands.

GERTRUDE SMITH
PRESIDENT

SATIRE IN ST. JEROME

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I.

Sophronius Eusebius Hieronymus Sanctus was born between A.D. 340 and 350 into a world of bloodshed and destruction—the last age of the old Graeco-Roman civilization. In the span of his life came the final destruction of paganism and the crumbling of Rome under not only the attacks of barbarians from without, but also the lowered standards of morality within her boundaries. The date of his birth¹ fell in the troubled times after the death of Constantine in 337, but before Constantius, by shedding the blood of nine of his near relatives, made himself sole emperor in 353. He saw the long succession of emperors and puppet emperors, a few of them able and patriotic, but on the whole weak men, whose reigns were marked by murder and intrigue.

The opening of the fifth century was accompanied by the ravaging of the whole of the Roman world by barbarians. In 401 and again in 403 Alaric invaded Italy with his Visigoths. In 405 a great host of Ostrogoths, Vandals, Suevi, and Burgundians under the leadership of Radagaisus swarmed through Italy, plundering as they went, until finally their leader was caught near Florence and put to death. In 409 Alaric entered Italy for the third time, and in August of the year 410 his army besieged Rome and sacked it. The destruction and suffering in the city were horrible. Jerome, from his retreat in Bethlehem, uttered a cry of anguish at the fate of his

¹ Scholars are not agreed on the date of the birth of St. Jerome. It is usually placed at about 345. For a discussion of this matter cf. Ferdinand Cavallera, *Saint Jerome, Sa vie et son oeuvre*: Louvain (1922), II, 3f., who places the date near 347; and Georg Grützmacher, *Hieronymus*: Leipzig (1901–1908) I, 41–43. Cf. also *CLASSICAL JOURNAL* XXXIII (1937–1938), 4.

beloved Rome. To his friend Principia he wrote:²

A terrible rumour has come from the West that Rome has been besieged and that the safety of the citizens' lives had to be bought by gold, and that then they were besieged again, so that after having lost their property they also lost their lives. My voice sticks in my throat, and sobs choke my words as I dictate. The city has been taken, which once took captive the whole world.

One by one Roman provinces passed into the hands of the barbarians. In 419 and 420, at the time of Jerome's death, the Empire was practically wholly overwhelmed, although sixty years more of havoc and destruction were to pass before its final collapse.

The fall of Rome was imminent, however, long before Alaric and Radagaisus invaded the Italian peninsula. Grave economic wrongs, a lack of feeling of duty and citizenship among true Romans everywhere, low moral standards among nobles and clergy alike, had for a long time been breaking down the Empire from within. St. Jerome, for one, was fearless in denouncing the moral evils which existed in the world of his day and in his *Letters*, especially, he appears as another Juvenal.

The saint cannot be called a satirist in the formal sense of the word, perhaps, for he did not write in verse, but except for that one detail he has all the earmarks of one. Even in his own day his critic Onasus called him a "writer of satires in prose."³ J. Wight Duff, in his book on Roman satire, says:⁴ "What gives satire its vital importance in Latin literature is not poetic charm, for, though in verse, it is not poetry of the highest order; it is rather its faithful representation of contemporary life and its comments thereupon." By this criterion Jerome is a satirist of the first rank. With scathing sarcasm, as well as with some exaggeration, he rails against all classes of society—patricians, plebeians, and even slaves. He denounces the chattering throng of slaves who surround noble ladies and decries the influence for evil which they exercise.⁵ "Slaves," he says, "are always complaining, and whatever you give them, it

² *Epist.* cxxvii, 12. The edition of the *Epistulae* referred to throughout is by Isidorus Hilberg, "Corpus Scriptorum Ecclesiasticorum Latinorum" Vols. LIV-LVI: Vienna (1910-1918). ³ *Epist.* xl, 2.

⁴ J. Wight Duff, *Roman Satire: Its Outlook on Social Life*: Berkeley, University of California Press (1936), 6. ⁵ cxxvii, 8.

is never enough. For they do not consider how much you have, but how much you give, and they console their vexations as only they can—by finding fault."

Again and again he pointed a finger of shame at the woman of the world who painted her face and showed off in a robe of shining silk.⁶ "Nowadays," he writes his pupil Eustochium, "you see many women filling their closets with fine clothes, changing their dresses every day, and so they never can get rid of the moths."

He has much to say about widows. In a letter to Principia he describes pagan widows thus:⁷

Such women always paint their faces with rouge and powder, they strut about in silk dresses, actually glitter with jewels, wear gold necklaces galore, and hang from their pierced ears the most expensive pearls from the Persian Gulf, to say nothing of reeking with perfume. They rejoice that at last they have escaped from a husband's supremacy, and look about for another, not intending to obey him, according to the law of God, but rather to command him. With this in mind they even choose poor men, so that they will have husbands in name only, who will have to endure rivals patiently, or, if they grumble, will be cast out then and there.

This smacks of the sixth satire of Juvenal! In that famous poem the first-century satirist also describes the woman who is a busy-body, running about town like *Fama* herself, gleaning every scandal to be learned, and passing on her tales to each man and woman she meets. Now hear Jerome:⁸

Rumors and lies reach the ears of matrons and, fanned by their racing tongues, reach into all the provinces. You can see many of these women who, with painted face and frenzied tongue, their eyes like those of snakes and their teeth polished with pumice-stone, foam at the mouth when they carp at Christians. One of them [and here he quotes directly from the first satire of Persius; as Rand says, "Jerome often smears his barbs with a little of the ancient virus."⁹—One of them, with a purple mantle about her shoulders, talking through her nose, shouts out some ridiculous nonsense and minces her words on her dainty palate."¹⁰ Then the whole chorus of gossiping women joins in and every one of them begins to snarl.

⁶ XXII, 32.

⁷ CXXVII, 3.

⁸ LIV, 5.

⁹ Edward Kennard Rand, *Founders of the Middle Ages*: Cambridge, Harvard University Press (1928), 113.

¹⁰ *Persius* I, 32 f., 35.

Jerome's barbs, however, were especially aimed at those who called themselves Christians and yet lived wicked lives. He bitterly attacked the *'αγαπῆται*, "dearly-beloved sisters," who, under guise of seeking spiritual consolation, lived in the same house with their male friends:

Why, even noble ladies of the best families, [laments Jerome] desert their husbands to live in sin, and in the name of religion. Many a Helen follows her Paris about, and has not the slightest fear of Menelaus.

Oh for shame, for shame, the world is hastening to destruction, but our sins flourish and increase. The glorious city, heart of the Roman Empire, is consumed by one great fire. There is no region in the world which does not harbor her exiles. Churches once sacred have now fallen into heaps of dust and ashes, but we still strive for money and for power. We live as if we were going to die tomorrow, and yet we build as if we were to live forever in this world. Gold gleams in our walls, our ceilings, the capitals of our pillars, and yet when we allow our poor to die, Christ too dies, naked and hungry, before our doors.¹¹

We are reminded here again of Juvenal. In his second satire he attacks the false philosophers who, while in public, show the stern looks and righteous manners of the Stoics, but in private practice the worst vices.

Jerome found many a hypocrite to ridicule. In a letter to Eustochium he tells about one very noble lady whom he has seen on her way to church:¹²

Recently I saw a very noble Roman lady—I'll not mention any names lest you think this a satire—in the basilica of St. Peter's. She was preceded by her own band of eunuch couriers, and she was actually giving out money to the beggars—a penny apiece—to make people consider her extremely pious. Then, as usually happens in such a case, one old woman, weighed down with years and rags, ran up to her again to get another penny, but when her turn came, she got a blow instead of a coin, and the poor culprit paid with her blood for such a crime. Verily, avarice is the root of all evils. . . . Peter the Apostle said: "Silver and gold have I none, but such as I have, give I thee." . . . But nowadays many say, in deed if not in word, "faith and pity have I none, but such as I have, silver and gold, that I do not give to you either."

And in the same letter he describes holy women who practice piety merely in order to attract attention to themselves.¹³

¹¹ CXXVIII, 4 f.; cf. XXII, 14.

¹² XXII, 32.

¹³ *Ibid.*, 27.

Some women [he writes] even disfigure their faces so that men will be sure to know they have been fasting. As soon as they spy anyone, they begin to groan, to lower their eyes and cover up their faces—that is, except for one eye, which they leave uncovered to see if their actions are being observed. They wear a black dress and a girdle of sackcloth, their hands and feet are always dirty; only their stomachs, because they can't be seen, are seething with food. Others dress in goats' hair, and returning to their infancy, make themselves babies' hoods, and look just like owls.

The church of Jerome's day was far removed from the early years of Christianity when simple men lived according to the spirit of the Gospels. By the end of the fourth century the Bishop of Rome was a great potentate surrounded by wealth and luxury and worldly pomp. There was also much corruption among all classes of the clergy. Jerome had a great deal to say about these ecclesiastics. For example, he describes those who, when they ought to have been going about their duties, spent their time visiting the merry widows of Rome:¹⁴

They kiss the heads of their patrons [writes the saint] and then hold out their hands—to say a benediction over them, you would think, if you did not already know that they were receiving a reward for that blessing.

There are other men, [he continues]¹⁵ and I speak of members of my own order, who seek to become presbyters and deacons only to be able to visit women more freely. The only thought of such men is their clothes—do they have a pleasant odor, do their shoes fit smoothly? Their hair is crimped up by a curling-iron, you can tell, their fingers shine with rings, and if the path they walk on is even a little damp, they walk on tiptoe so as not to spot their shoes. When you see such as these, consider them men betrothed rather than men ordained. Some, indeed, spend all their zeal and their whole lifetime in learning the names and households and characters of married ladies.

I will describe briefly to you one who is the master of this art in order that you may more easily recognize the pupils when you know their teacher. He gets up in haste—with the sun. The order of his morning calls is fixed. He thinks he must take short cuts, and the importunate old man almost walks into the very bedrooms of ladies still asleep. If he sees a little pillow, or an elegant table-cloth, or any little bit of household furniture, he praises it, he admires it, he fingers it, and complaining that he needs just such a thing as this, does not beg it so much as he extorts it, because all the women are afraid of offending the town gossip. Chastity, yes, and fasting are not for him. What he approves of is a savory dinner, with a big fat bird, for instance. He has a

¹⁴ xxii, 16.

¹⁵ *Ibid.*, 28.

cruel and impudent tongue, ever ready for insult. Wherever you go, he is the first one you see. Whatever news is whispered about, he either started the tale, or exaggerated it. His horses are changed hourly, and are so sleek and spirited that you might think he was the brother of the king of Thrace himself. [A reference to Diomedes, another barb taken from the Classics!]

The *Letters* of Jerome abound in such flagellations of his fellow-churchmen.

But to turn from clergymen to a more general field, Jerome also holds forth brilliantly against the way everyone tries to expound the Scriptures:¹⁶

Everyone, nowadays, [he writes] thinks he can interpret the Bible! But you can't possibly make any progress without a guide to point out the way. Grammarians, rhetoricians, philosophers, . . . yes, musicians, astronomers, and astrologers have to learn from qualified teachers. Why, even farmers, and masons, and carpenters cannot be what they want to be without training. As Horace says:¹⁷

Quod medicorum est
promittunt medici; tractant fabrilia fabri.

The art of interpreting Scripture is the only one which everyone everywhere thinks he can do best.

And again Jerome emphasizes his point by quoting Horace:¹⁸

Scribimus indocti doctique poemata passim.

The gossipy old woman, the old man in his dotage, the long-winded sophist all consider themselves masters of the art; they tear the Scriptures to pieces, and then teach them before they themselves have learned them. Some, with knit brows and big words, philosophize about Sacred Letters to groups of women. Others—oh, the shame of it!—learn from women what they teach to men. And, as if this were not enough, with a certain glibness of tongue they boldly declaim to others what they themselves do not understand. I say nothing about those who, like myself, came to a knowledge of the Scriptures after the study of secular literature. Such men, when they charm popular audiences by the polish of their style, think that whatever they say is the word of God. They do not deign to find out what the prophets, the apostles, have meant, but fit incongruous passages to suit their own meaning, as if it were a splendid method of teaching, and not the worst, to corrupt the real meaning and to make the Holy Scriptures do their own bidding. As if I had never read centos from Homer and Vergil! and yet I know that it is impossible to call Vergil, who did not know Christ, a Christian simply because he wrote:¹⁹

¹⁶ *LIII*, 6 f.

¹⁷ Horace, *Epist.* II, 1, 115 f.

¹⁸ *Ibid.*, 117.

¹⁹ Vergil, *Ecl.* IV, 6 f.

And now the Virgin returns, now the kingdom of Saturn returns;
Now a new race descends from heaven on high.

Here Jerome shows himself a scholar as well as a satirist. He realized, although many learned men of his day did not, that neither Vergil, nor the Sibyl in the fourth eclogue, was foretelling the coming of Christ.

But all this, [continues Jerome] is childish and like a mountebank's trick. It is bad enough to teach what you do not know, but much worse not even to know that you know nothing.

Apparently Jerome had no fear of arousing long-lasting hatred against himself. In fact, he expected it, for he wrote thus to Furia in 394:²⁰

I am putting my hand into the fire knowingly and with my eyes wide open. Eyebrows will be raised, fists shaken at me, and [he concluded, quoting from the *Ars Poetica* of Horace] "With a booming voice will angry Chremes rage."

Angry Chremes did rage, and on all sides. Rufinus, for one, said:²¹

Jerome wrote a certain treatise while he was in Rome which all pagans and enemies of God, all apostates and persecutors, and indeed all who hated the name of Christians, vied with each other in copying down; for in that work he defamed with the most foul reproaches every rank and class of Christians, every group of the clergy, and indeed the Universal Church. And that man further said that the crimes laid to us by the pagans were true, and even that much worse things were done by our people than those ascribed to them.

Such charges, however, did not baffle Jerome. He answered them with scathing irony and became more and more the champion of Christian sanctity, against the luxury and vice of the day.

II.

Jerome resembles the Republican satirist Lucilius, however, rather than Juvenal, when he rails against his enemies. Juvenal, as a rule, attacks men only if already dead, and his satire is aimed at actions rather than individual men. Often the individuals whom he does single out for abuse are fictitious, representing a type. Not so Jerome! In vigor of expression and bitterness of tongue against his contemporaries he is a true descendant of Lucilius.

²⁰ LIV, 2; Horace, *A.P.* 94.

²¹ *Apologia in S. Hieronymum* II, 5 (Migne, *P. L.* XXI, 357).

In an early letter he speaks thus of Lupicinus, a priest of his native Stridon:²²

In my own country the household god is the stomach and men live for the day alone. The richer a man is, the holier he is considered. Well, according to the old proverb, the cover is worthy of the dish, since the priest there is Lupicinus. He proves that the popular adage is true which Lucilius said made Crassus laugh the only time in his life: *Similem habent labra lactucam asino cardus comedente*. In other words, at Stridon a crippled pilot steers a leaking boat, a blind man leads the blind into a deep pit, and, as the ruler is, so are the ruled.

But those who suffered most from the pen of Jerome were the ones who had dared to criticize him—the poor monk, for instance, who opposed his stand against the heretic Jovinian, and in public. Vividly he pictures for his friend Domnio the poor churchman who spent his time loitering about the streets, at the crossroads, and in all the public places. He was a gossip, an ignoramus, why, he didn't even know Aristotle or Cicero!

It is a good thing [remarks Jerome] that he decided to become a monk instead of a lawyer, for no one could be proved innocent if he did not so please. No wonder that such a master of the Latin tongue and of eloquence should overcome me, far away, and out of practice in speaking Latin, when he could vanquish even Jovinian in person. *Jesu bone, Jovinian, qualem et quantum virum*, whose writings no one can understand and who sings for himself alone, and for the Muses!²³

To Riparius, a presbyter, he attacks Vigilantius, who was preaching in southern Gaul against the worship of relics.²⁴ He begins by remarking that the heretic was inappropriately named. He should be called not Vigilantius but Dormitantius. The rest of the paragraph is just as well left untranslated. But he goes on to say:²⁵

His tongue ought to be cut out by doctors, or better still, his head should be treated—for insanity. And as he does not know how to speak, may he learn some day to keep quiet. I myself saw the monster once, and I wanted to bind the madman with Scripture texts, like the chains of Hippocrates, but he had gone, departed, escaped, flown—*sed abiit, excessit, evasit, eripuit*.

²² VII, 5; cf. Cicero, *De Fin.* v, 92; *Tusc.* III, 31.

²³ I, 1-2. ²⁴ CIX, 1. ²⁵ *Ibid.*, 2.

Here Jerome uses Cicero's invective against Catiline, and with great effect.²⁶ "But whatever the fool says," concludes our satirist, "it should be considered just so much talk and noise."

And Onasus, the priest, poor Onasus! Our ecclesiastic pokes fun at his disfigured nose, his manner of speech, his name. Onasus, apparently, did not hold with Swift, who writes in *The Battle of the Books*: "Satire is a sort of glass, wherein beholders do generally discover everybody's face but their own."²⁷ On the contrary, he had the unfortunate idea that all Jerome's satires were directed against him, and furthermore, he aired his grievances round about. But he learned, and a bitter lesson it was, what it meant to cast aspersions on the pitiless censor. In the fortieth epistle to Marcella, Jerome plays on the word O-Nasus to ridicule the priest's homely nose, and he adds:²⁸

What, is Onasus of Segesta the only one who puffs out his cheeks like bladders and balances hollow words on his tongue? It pleases me to make fun of ghosts, of owls, of monsters of the Nile. But whatever I say you take it as meant for you. At whatever vice the point of my pen is turned, you cry out that it's aimed at you alone!

And he continues in still another vein:

And so you think that you are handsome simply because you are called by a lucky name (Onasus is a form of Onesimus, and means "lucky" or "profitable").²⁹ Not at all! A thicket is called a *lucus* because it gets no light, and the Fates *Parcae* because they never spare, and even the Furies go by the name *Eumenides*. . . . But if you always become angry when your faults are mentioned, I'll make you feel handsome again by singing to you the poem of Persius:³⁰ "The king and queen want you for their son-in-law; the girls run after you; and whatever you tread upon becomes a rose."

Persius is here deriding the foolish prayers of old women who make such wishes for new-born children.

However [Jerome continues],³¹ I shall give you some advice, on what you should hide to appear more handsome. Don't show your nose on your face, don't say a word, and then you can be both handsome and eloquent.

²⁶ Cicero, *Orat. in Catil.* II, 1.

²⁷ Swift, Preface to *The Battle of the Books*, ed. Temple Scott: London (1919), I, 160.

²⁸ XL, 2.

²⁹ Cf. W. H. Fremantle, trans., *Principal Works of Saint Jerome*, "Nicene and Post-Nicene Fathers": New York (1893), VI, p. 55, n. 1.

³⁰ Persius, *Sat.* II, 37 f.

³¹ XL, 3.

As we have already seen in Jerome's satirical pictures of the times and in his raillery against his enemies, the saint often made reference to the ancient classics, especially in his later works. There was a time in his youth when his burning enthusiasm for the monastic movement and biblical study made him feel that all secular literature must be rejected. "What similarity is there between light and darkness?" he had demanded, in a letter to Eustochium.³² "What agreement between Christ and Belial? What has Horace to do with the Psalter? Vergil with the Gospels? Cicero with the apostles? . . . We ought not to drink from the chalice of Christ and of devils at the same time." He even had a dream in which he was severely rebuked by Heaven for reading too much Cicero, and he vowed that never again would he read a pagan book.³³ But he loved the classics. He had studied them eagerly in his school-days at Rome under the guidance of Marius Victorinus and Aelius Donatus, both great classical scholars. Even the rigorous discipline of his life as an ascetic in the Chalcidian desert could not make him forget his early training in Vergil and Horace and the satirists. And as time went on, the memory of the dream faded ever more into the past and quotations from the classics occurred more and more frequently, even in works where we should expect them least of all.³⁴ For example, in the very letter in which he rebukes himself for the flowery eloquence of his youth and emphasizes the superiority of the Christian simplicity of language over pagan rhetoric, he refers to Vergil six times, citing the *Aeneid*, the *Georgics*, and the *Eclogues*, to Petronius once, and to Cicero six times, including a long passage from an oration which has been lost.³⁵

III.

Most of the classical references in the *Letters* of Jerome are to Vergil, but it is interesting for us to note that our ecclesiastic, a writer of satire himself, quotes the earlier Roman satirists in one out of every five citations. Lucilius, Horace, Persius, Juvenal are quoted many times, and also Petronius and Martial. A few exam-

³² xxii, 29.

³³ For Jerome's account of the dream, cf. *Epist.* xxii, 30.

³⁴ Cf. Arthur Stanley Pease, *The Attitude of Jerome towards Pagan Literature*, *T.A.P.A.*, L (1919), 150-167.

³⁵ *Epist.* lxi.

ples will show how Jerome continually introduces words from pagan classical satire into his own writings.

He especially loves to identify himself with Horace. In 394 he complains to his friend Domnio of the invidious gossip directed against him by some obscure enemy; he declares that he could retaliate in kind if he so wished—that his opponents could be warned of him just as men once were of Horace:³⁶

Faenum habet in cornu, longe fuge.

Jerome indicates in several passages, moreover, that he feels a similarity of injustice between the charges brought against him for a leaning toward the heretic Origen and the accusations made against Horace for unfavorable criticism of Lucilius.³⁷

Letter L is a bitter attack against an ignorant monk who had criticized his book *Against Jovinian*. It contains five quotations from the satires of Horace, Persius, and Juvenal. Jerome contemptuously describes his opponent as an emptyheaded, overeloquent public speaker, whose sayings were held up as models of rhetoric to curly-headed schoolboys. He echoes here the first satire of Persius, which, directed against the corruption of literature of the day, describes with scorn the man who says:³⁸ "Ah, it's a grand thing to have people point you out and say, 'that's the man.' Who wouldn't like to have his poems assigned to a hundred curly-headed schoolboys?"

In this letter Jerome also identifies himself with Juvenal. He states that he, too, could give an eye for an eye, a tooth for a tooth. His ability to retaliate is as great as that of his enemy; he, too, has been to school and has written themes. With the first century satirist and in similar application he exclaims:³⁹

Et nos saepe manum ferulae subtraximus.

In a later epistle this line from Juvenal is used caustically against an opponent who has criticized his method of translation from Greek into Latin:⁴⁰ "What do you say, O pillar of learning, the

³⁶ L, 5; Horace, *Sat.* I, 4, 34. In this satire Horace speaks thus of the fear men have of his barbs. ³⁷ Cf. *Epp.* LXXXIV, 2; CXVII, 1. ³⁸ Persius, *Sat.* I, 28 f.

³⁹ Juvenal, *Sat.* I, 15. Juvenal's verse is, *Et nos ergo manum ferulae subduximus.*

⁴⁰ LVII, 12.

Aristarchus of our times? You who come to an opinion after perusing all the writers! I guess I have studied all this time in vain, and in vain *saepe manum ferulae subduximus*.

To Rusticus Jerome describes the wrong kind of monk thus:⁴¹

Some monks shrug their shoulders to the sky and croaking I don't know what nonsense to themselves, with their glaring eyes fastened on the ground, they balance swelling words on their tongues, so that if you add a herald, you would think that His Honor the Mayor was coming.

Both the spirit and the expression of Persius are reflected here, although the poet is not directly quoted. Persius writes *nescio quid . . . cornicaris*⁴² and Jerome, *nescio quid cornicantes*; the poet, *trutinantur verba*,⁴³ and the saint echoes, *verba trutinantur*.

In the same letter⁴⁴ Jerome advises the young monk to beware of flatterers,

who will fawn upon you with loud praises and in some way or other make powerless your judgment. But if you suddenly look behind you, you will find that they are mocking you with their gestures, either curving their necks at you like storks, or wiggling their hands at their ears like donkeys' ears, or sticking out at you the thirsty tongue of a dog.

This is an imitation of Persius, who, with similar advice for the writers of his day, exclaims:⁴⁵

O lucky Janus, no human stork can peck at you behind your back; no hand, mimicking white donkeys' ears, will make fun of you. No, nor can any tongue stick out at you as far as a thirsty Apulian dog's!

Jerome also quotes from the satirists to express his own feelings, often in an application which is not at all satiric. For example, in one letter he apologizes to a friend because he has not written much sooner—but his present wordiness will make up for past sins. For, as Horace says in his satire:⁴⁶ "This fault all singers have; if asked to sing among their friends they never will, but if not asked, they never stop."

In a letter to Rufinus, dated 398, Jerome excuses its poor style by explaining that illness had compelled him to dictate the epistle.

⁴¹ CXXV, 16.

⁴² Persius, *Sat.* v, 12.

⁴³ *Ibid.*, III, 82.

⁴⁴ CXXV, 18.

⁴⁵ Persius, *Sat.* I, 58-60.

⁴⁶ VI, 2; Horace, *Sat.* I, 3, 1-3.

He says:⁴⁷ "I cannot dictate with the same charm with which I write because when I write I often turn my stylus over to erase, for anything worth reading must be written again and again." These are almost exactly the words of the poet Horace, who warns in his *Satires* that what is worth writing must have cost much effort.⁴⁸ These passages are further evidence that Jerome liked to compare himself to Horace and to the other Roman satirists.

Quotations from Roman satire are also made as important authority for the support of Jerome's own opinions. In regard to original sin he cites Paul and Vergil to the effect that passions are innate in human lives, and he continues:⁴⁹ *Quam ob rem et gravissimus poeta Flaccus scribit in satira:*

Nam vitiis nemo sine nascitur; optimus ille est
qui minimis urgetur.

Again in Letter LXXIX these words are quoted to emphasize to Salvina the fact of the essential sinfulness of man.⁵⁰ Horace is also produced along with Cicero as a model for the right method of translating. After quoting from the *De Optimo Genere Oratorum* the indignant monk continues thus:⁵¹ "And Horace, too, a man both intelligent and learned (*acutus et doctus*), in his *Ars Poetica* teaches the same thing I do concerning the right way to translate:

Nec verbum verbo curabis reddere fidus
interpres.

But it is the ethical precepts of the earlier satirists that Jerome especially loves to quote. As Duff aptly points out, satirists are always preachers, and Jerome no less than Horace, Persius, and Juvenal. By depicting the vice and corruption in an evil world they think they can show men the better way. Horace, through his verses, gives his philosophy of life. Persius was ever ardent in preaching the ideals of Stoicism. Juvenal was more bitter than the others, but he too had a doctrine—to trust the gods and do the right.⁵² It is easy to see why these poets appealed to Saint Jerome! The monk advises Eustochium in Letter XXII not to be too pious,

⁴⁷ LXXIV, 6. ⁴⁸ Horace, *Sat.* I, 10, 72 f.

⁴⁹ CXXXIII, 1; Horace, *Sat.* I, 3, 68 f. ⁵⁰ LXXIX, 9.

⁵¹ LVII, 5; Horace, *A.P.*, 133 f. ⁵² Duff, *op. cit.*, 8 f.

nor yet too humble, lest she seek glory in avoiding it. "Desire for praise," he writes,⁵³ "is a fault which only a few avoid, and that man is best whose character, like a beautiful body, is disfigured by the fewest blemishes." The words he uses are Horatian: *qui quasi in corpora rara naevorum sorde respergitur*. The well-known passage in the sixth satire of Book I reads:⁵⁴

velut si
egregio inspersos reprehendas corpore naevos.

This passage of Horace is often quoted by Jerome.

Paulinus of Nola is advised in the year 395 to persevere in his study of the Scriptures.

Nil sine magno
vita labore dedit mortalibus,

warns Jerome, quoting the maxim of "the Bore" from Horace's famous ninth satire.⁵⁵

The ethical precepts of Persius are also given a Christian application. For instance, in a letter to St. Augustine, Jerome tells his friend that a difference of opinion between them should not lead to injured feelings.⁵⁶ But that is a just reproof for friends, "if," as Persius says, "we think so much about another man's wallet that we cannot see our own." So, too, in a letter to Principia, he praises the virtues of their mutual friend Marcella, who lived ever mindful of death, extolling the *disertissimique praeceptum satirici*.⁵⁷

Vive memor leti, fugit hora, hoc, quod loquor, inde est.

Therefore, the satirists not only provided the monk with epigrams to hurl against his foes, but they also upheld ideals which were Christian in spirit and in application.

St. Jerome's personality was made up of opposites, and although for the most part we have looked at one side of his nature only, he combines the most excellent qualities with grave faults. He was ever sensitive and impulsive, capable of great friendships, as well as equally great enmities. His attitude toward pagans was often tolerant, and yet he fought bitterly and long against heretics; un-

⁵³ XXII, 27. ⁵⁴ Horace, *Sat.* I, 6, 66 f.

⁵⁵ LVIII, 11; Horace, *op. cit.*, I, 9, 59 f. ⁵⁶ CII, 2; Persius, *Sat.* IV, 24.

⁵⁷ CXXVII, 6; Persius, *Sat.* V, 153.

just and violent in his attacks, and, as we have seen, not above insulting his opponents and giving them nicknames. In his moral attitude he was rigorous to the extreme—Wright speaks of him as “the pious puritan”⁵⁸—and yet he was kindly and generous, wholly without avarice. As a scholar, his devotion to his work, his tremendous industry, his erudition call for our deep admiration. In his own day he was loved as well as hated. Countless numbers of men and women, laymen and monks, traveled to Bethlehem from all parts of the world—to visit the birthplace of Christianity, it is true, but especially to see Jerome.⁵⁹ Sulpicius Severus, a contemporary of the saint, writes his impression of the great scholar. This quotation I take from E. S. Duckett’s excellent book, *Latin Writers of the Fifth Century*.⁶⁰

The heretics hate him because he is always attacking them; the clergy hate him because he rebukes their way of life and their sins. But all good men admire and love him. He is read through all the world.

His works remain a monument of lasting value. The Church did well indeed to honor his name.

⁵⁸ Wright, F. A. and Sinclair, T. A., *A History of Later Latin Literature*: London (1931), 49.

⁵⁹ Cf. *Epist.* LVIII, 4 for Jerome’s account of the large numbers who crowded to the little monastery in Bethlehem: *De toto huc orbe concurrunt; plena est civitas universi generis hominibus et tanta utriusque sexus constipatio, ut, quod alibi ex parte fugiebas, hic totum sustinere cogaris*. Cf. also *Epist.* LXVI, 14, in which he complains that he can get no work done because of his many visitors.

⁶⁰ Duckett, Eleanor Shipley, *Latin Writers of the Fifth Century*: New York (1930), 124 f.

CAESAR'S CAMP ON THE AISNE

By JOHN N. HOUGH
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Caesar's camp on the Aisne (*B.G.* II, 8, 3-5) has usually been identified with excavations made by Col. Stoffel for Napoleon III near Mauchamp, northeast of Berry-au-Bac.¹ To this Holmes reluctantly assents, stoutly maintaining that the excavations do not agree with Caesar's text, and leaves the way open to reconsideration should future excavations at Chaudardes prove more satisfactory.

The text is as follows:

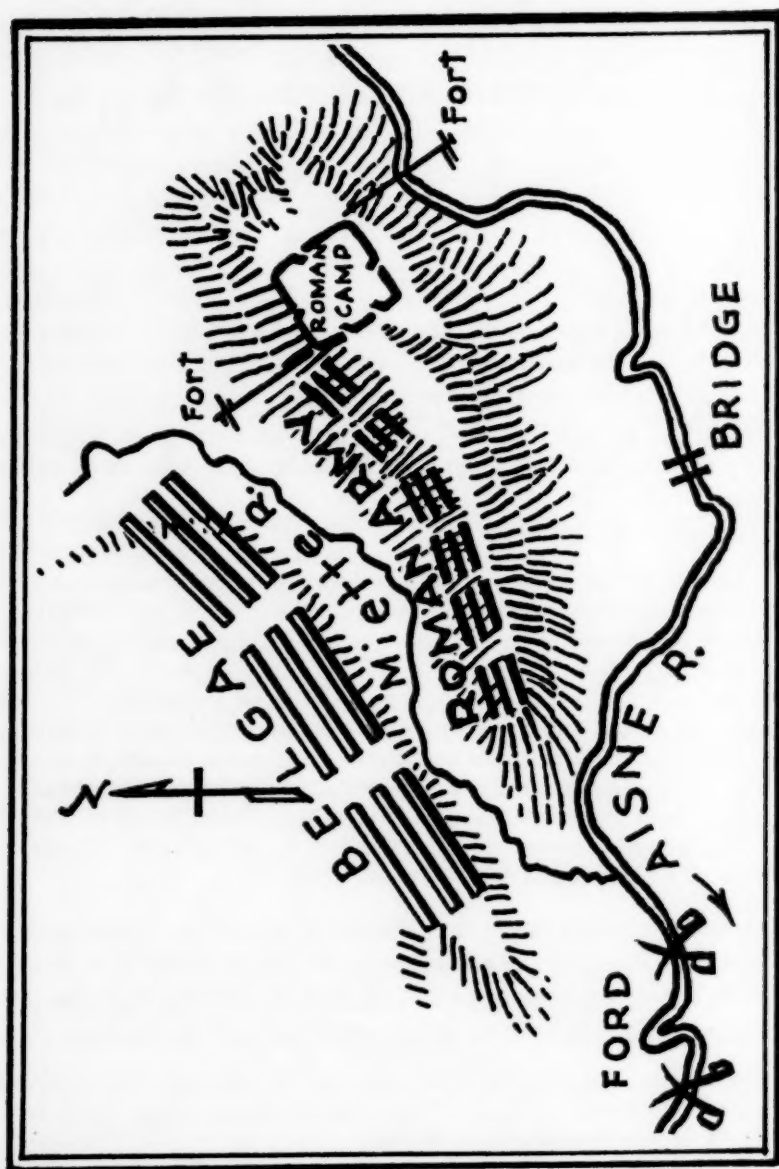
Ubi nostros non esse inferiores intellexit, loco pro castris ad aciem instruendam natura opportuno atque idoneo, quod is collis ubi castra posita erant paululum ex planitie editus tantum adversus in latitudinem patebat quantum loci acies instructa occupare poterat, atque ex utraque parte lateris deiectus habebat et in fronte leniter fastigatus paulatim ad planitiem redibat, ab utroque latere eius collis transversam fossam obduxit circiter passuum cccc et ad extremas fossas castella constituit ibique tormenta conlocavit, ne, cum aciem instruxisset, hostes, quod tantum multitudine poterant, ab lateribus pugnantes suos circumvenire possent. Hoc facto duabus legionibus quas proxime conscripserat in castris relictis ut, si quo opus esset, subsidio duci possent, reliquas vi legiones pro castris in acie constituit.

Holmes' objections are 1) that the line is not drawn up *pro castris*, 2) that the slopes of the hill are not in accord with the text, 3) that the six legions cover only part of the hill, 4) that the trenches protect only the right flank. Rutherford's effort² to reconcile these

¹ Napoleon III, *Histoire de Jules César*: Paris (1865-66), Planche 8. The map is most easily available in T. Rice Holmes, *Caesar's Conquest of Gaul*: Oxford (1911), facing p. 71. For Holmes' discussion cf. pp. 660-668.

² W. G. Rutherford, *Caesar, Bks. II-III*: New York, Holt (1880), 55 f. Cf. Holmes, *op. cit.*,¹ 646-651, where he at first defended Rutherford's view.

I present herewith a plan of the excavations:



difficulties, at first defended by Holmes, was later rejected as being biased by prejudgment of the correctness of Napoleon's plan.

I believe that a re-examination of the text and the consideration of certain factors which Holmes ignores will show that Rutherford is essentially correct, and that the hill of Mauchamp agrees more nearly with Caesar's text than Holmes admits.

1) According to Holmes the *acies* is not *pro castris*. Rutherford explains that *pro castris* "proves that Caesar was looking westward towards the Aisne along the axis of the hill." Holmes humorously sees in this only disproof, for "the front of the camp . . . was that side of it which faced the enemy; and the side of this particular camp which faced the enemy was confessedly the north." This error, he continues, forced Rutherford also to mistranslate *in fronte* as "that end of the hill's ridge furthest removed from the camp." He further argues that since Caesar says *ex utraque parte [collis] lateris deiectus habebat*, and that the hill was just wide enough to receive the *acies*, Rutherford must be wrong in defending a map which places the *acies* alongside of the camp. Holmes' criticism appears at first sound. It is clear, however, that he has misrepresented Rutherford. He nowhere takes cognizance of the fact that at the base of Rutherford's view lies the supposition that Caesar thought of the west side of the camp as the front. Holmes has attacked only the superstructure of Rutherford's theory, and has unfairly ridiculed it without ever meeting the main problem. He has clearly assumed that the question of "front" is a simple topographical problem which can be negatively answered by a glance at the map. This is not so. Holmes has not considered that what he calls the front (north) may not be what Caesar would have called front. Rutherford did, for he saw that Caesar's description fits just as well with the west side of the camp as the front. This is what he meant by assuming that Caesar was looking along the axis of the hill. Rutherford, however, goes too far to the west as Holmes did to the north, for the map shows that the hill really runs northeast and southwest.³ Actually, that which "faces the

³ Holmes omitted directions in his map, probably because north was to the top of the page.

enemy" is no side of the camp at all, but the west corner. From this point a person facing the enemy would be looking diagonally along part of the hill, and then across the marsh, and consequently as truly along the axis of the hill (Rutherford) as across it (Holmes). *Pro castris* may therefore be either northwest or southwest, depending on the position taken by the individual. But to one truly facing the enemy, it would be more the latter than the former, for it was on the southwest that the open hilltop lay. This means that *pro* has been rather loosely used where the lay of the land did not conform to the book rules into which Holmes tries to force the excavations.⁴ Clearly Caesar's description has lost a little of its clarity because local conditions forced the camp, but not the *acies*, to be at an angle of forty-five degrees to the enemy.

Further evidence that the southwest was the logical front is the fact that there were two gates on that side. Though clearly marked on Napoleon's plan, Holmes mentions this double gate only in another connection.⁵ Moreover, the west side is that from which troops would issue to form the battle line, and I cannot see why, under these circumstances, the side employed in forming against the enemy should not strategically and logically be called the "front," regardless of the interior arrangements of the camp, or of Napoleon's naming of gates. This is infinitely more important than petty arguments concerning compass directions; it shows again that the west may well have been the front in the mind of Caesar.

2) *In fronte*—where the hill descends gradually to the plain—Holmes takes as the north, where the slope, however, is not very

⁴ A somewhat similar loose use of prepositions occurs in 9, 3 where the Belgae forded the Aisne *quod esse post nostra castra demonstratum est*. The Aisne is *post* castra only if *post* is the opposite of *pro* and if *pro* is understood as the north side of the hill; but that part of the river which the Belgae forded is not *post* under any circumstances, being west and south of the camp. The exact spot is, of course, conjectural even in Napoleon's plan, but that it was not directly behind the Roman camp is proved by the Belgians' plan to cross the river before attacking the bridgehead and, even should the attack fail, to continue into the fields of the Remi. *Post*, therefore, is understandable only as being loosely applied to the river in general, part of which, though not the part under discussion, was behind the camp.

⁵ Cf. von Göler, *Caesars Gallischer Krieg*: Freiburg (1880), II, 251; III, 38; and Taf. xvii, fig. 5a. Von Göler adopts the view that the north(west) side is the front, for the gate on that side is marked *porta praetoria*.

gradual. Rutherford's view of *in fronte* as the west agrees with the text, for Holmes admits that the western slope is so extremely gentle that it could not be described by *lateris deiectus*. In accord with our revised directions it is now the north and south, not the east and west, which have *lateris deiectus*. Furthermore, the marsh, which Caesar does not mention until after the text cited above, is merely described as *inter nostrum et hostium exercitum*. This descriptive detail, being in no way connected with the description of the hill, fits both the site and Napoleon's plan. Thus we are again enabled to interpret either the north or west as *lateris deiectus*, for the marsh curves around from north to west.

Holmes states that the hill descended gradually in front, that there was a marsh in front, and that Caesar drew up six legions in front. Therefore if a battle was intended, it must have been in the marsh. The refusal of either party to cross and the Belgians' subsequent flank attack confirm this. Why, then, did not Caesar write *in fronte . . . fastigatus paulatim AD PALUDEM redibat*, instead of *ad planitiem*? Perhaps it is because *in fronte* may refer as much to the west (where there is less marsh) and northwest, i.e., where the *planities* was, as to the north (Holmes' *fronte*), which was all marsh. This does not, of course, mean that Caesar intended to attack down the narrow west end, which is not wide enough for one legion, not to speak of six, but it does mean that as one looked from the front of the camp toward the enemy, one saw not only part of the marsh to front right, but also the *planities* along the axis of the hill.

3) If the hill is the true site, no appreciable variation from the arrangement of the legions as given by Napoleon is possible. But Holmes maintains that the legions are not drawn up *pro castris* and that the position of the Napoleonic camp proves the hill to be longer than a space adequate for only six legions, which Caesar distinctly says was the limit of the hill. I have shown above that the legions may definitely be considered as having been drawn up *pro castris*, but does Caesar's measurement of the hill invalidate the choice? Holmes is unwarranted in assuming throughout that the *acies instructa* was the six legions which Caesar subsequently used. Caesar had eight legions when he first looked at the hill. He used

only six in the *acies*, it is true, and he wrote after the event. But is this any proof that when he mentally measured the hill before pitching camp he measured with only six legions in mind? If he measured with eight in mind, the hill fits; if he measured with six in mind, it may be that he measured with the camp space also in mind, knowing at the time that his arrangements would be as they were. He has merely omitted to tell us that he was leaving camp space outside of the calculations.⁶ The fact that Caesar wrote with full knowledge of the number of legions he used does not favor Holmes' argument, for he also wrote with full knowledge that the camp site took space from the line. The truth is that from the text we cannot tell whether the hill was six or eight legions long.⁷

Furthermore, what evidence is there that when the *acies* was finally drawn up all six legions were *on* the hill? Whether or not the west slope was *ad planitiem*, it is gentle enough to permit fighting, or at least serve as a starting point. Therefore no absolute limit can be placed on the extent of the left wing. It may have stood on appreciably lower ground than the right and center. Here again, a fair consideration of the evidence leaves the way open to the identification without controverting Caesar's text.

4) Doubt cast on the Caesarean origin of the redoubts does not apply to the trenches as a whole, or in any way compromise the camp site. If the trenches are Caesar's, they support the theory that the north is the side and the west the front. The declivities according to Caesar were *ex utraque parte*, i.e., not *in fronte*, which was *fastigatus paulatim*. Now each trench was *transversa ab utroque latere collis*. Therefore the trenches were at right angles to the *deiectus*, i.e., to the sides. On this hill the trenches run at right

⁶ The hill is not wide enough for the camp to be in the center and the *acies* in front of it, extending from one end to the other. This is the arrangement which Holmes maintains would suit Caesar's text.

⁷ Were it not for the north trench, the legions might have overlapped the camp, which would have suited both the six legion hill-length and Holmes' unswerving insistence on the north as front. It was this point which originally determined Holmes to secede from Rutherford, for he was apparently convinced by Lehmann's measurements (*Neue Jahrb. f. d. klass. Altertum*, iv (1901) 506-509 and *Klio*, vi (1906) 237-248) of a legion front. However, it is abundantly clear from Lehmann's discussion that little satisfaction can be gained on this point, and the hill of Mauchamp is still suitable for either six or eight legions without a camp.

angles to the north and south edges; therefore the north and south are the sides. Conversely the north is not the front, and again Rutherford's view is shown to suit the text.⁸

The main difficulty is that the trenches appear to protect only the Roman right, whereas Caesar said *ab lateribus pugnantes suos circumvenire*.⁹ This is an incontrovertible contradiction only so long as one assumes, as all have assumed, that a flank movement must come from the flank which is about to be attacked. Whether or not one agrees with Rutherford that the *acies* should be shifted slightly counter-clockwise so that the left rests on the Aisne, the fact remains that the Roman left was adequately protected from a flank attack by the Aisne and Miette. But, if one realizes that Caesar, too, knew his left was thus protected from a flank attack, and if one remembers that he used the word *circumvenire*, and may have wished to prevent a rear attack on the left flank, i.e., from the east, around the camp and along the north bank of the Aisne, then the south trench was exactly the proper defense to prevent it. In this way the north trench becomes the protection for the right flank, and the south trench for the left.

The sole valid objection¹⁰ to the site is the gentleness of the west

⁸ The orientation of the trenches is given in relation to that of the hill, not of the camp. Therefore it in no way concerns the correctness of the plan that the trenches protrude from the northwest and southeast corners of the camp. They are the north and south sides of the hill. Were they from the northeast and southeast, there would have been no such argument as has arisen on this point, for then the statement that the *acies* overlapped the camp would go unquestioned. The difficulty lies in the fact that both trenches are at the same, i.e. the east, end of the hill.

⁹ When the Belgae by flank movement attempted to ford the Aisne, there is no mention of trenches in the account of thwarting it. Therefore it may be assumed (from the map) that the ford was considerably to the west of the hill. Yet when Caesar says they forded the Aisne *quod esse post nostra castra demonstratum est*, he suggests exactly the opposite (see note 4, above). This contradiction is explained only assuming that no trench existed to the west, or that where the Belgae forded the river was not *post castra* or anywhere near it. In either case Caesar is far from clear. In view of Holmes' statement (*op. cit.*, 662, n. 1) that his former adherence to Rutherford involved the "unwarranted assumption that Caesar is misleading," it is worth pointing out that Caesar's description hardly deserves the close adherence which Holmes tries to give it. Such a sentence as *Ubi nostros . . . possent* has clearly run away with its writer. Rutherford is indeed charitable in calling it merely "involved."

¹⁰ I cannot bring myself to believe that the problem has been materially altered by the views of Fr. Ebert (*Bayr. Blätter f. d. Gymnas.*, LIV (1918), 30-32), who maintains

slope (according to Holmes' interpretation) or the only less gentle north slope (according to Rutherford's). Whichever slope is taken as having *deiectum* should be steeper. But, provided only the "sides" be steeper than the "front," we may not be so seriously disturbed by differences in degree. It is difficult, even with Gudeman's aid,¹¹ to pronounce how steep a *deiectus* must be. It may be doubted that Caesar was so strictly accurate as to invalidate a choice otherwise so suitable. We have already shown that the hill, though by no means the neat rectangular protuberance which Holmes' ideal translation would have, does not conflict with the topographical requirements of the Latin. Other sites, even better attested, show similar debatable points,¹² and the hill of Chau-

that Napoleon's plan is imaginatively based upon the excavations which do not actually correspond with the map. Ebert's investigations were carried on in 1916 by one who until then had never seen Napoleon's plan, and who was entirely controlled and limited by the exigencies of military trench digging. One may be permitted to doubt that such investigations carry the weight which would have accrued to them under more favorable circumstances. His main contention is that German trenches, cutting across what should have been the north, east, and south sides of Caesar's camp, showed no traces of the mixed brown and chalky earth which is the mark of filled-in entrenchments from antiquity. The west side he apparently could not investigate beyond noting that one may choose either of the two west gates as the one intended to be marked by the stone inscribed *Porte d'Ouest* left by Napoleon. Further, he claims to have found an ancient trench running parallel to the west side, one hundred meters to the east (not far enough away to be the east side) and two hundred and fifty meters long, bisecting the northwest quarter of the camp as it appears on Napoleon's plan. Minor comments concerning the trenches are demonstrably wrong (e.g., that the *castella* must have been on the right and left wings of the front), and all measurements are subject to debate. The paper was avowedly written at the front, where consultation with Holmes (who is not even mentioned) or any other authority, except a minor work of Schlossman (*Die Kämpfe Julius Cäsars an der Aisne*: Leipzig, [1916], was impossible. This is the more distressing because the site has been rendered useless for further investigation not only by the very trenches which Ebert's troops dug, but by a serious artillery duel there in 1917. Chaudardes has also suffered. Both sites were again on the front line in June, 1940.

¹¹ A. Gudeman's personal letter to Holmes (*op. cit.*, 663) defining *deiectus*.

¹² E.g., the battle-field against the Helvetii near Armevy. Here Bircher's revision of Stoffel-Napoleon (cf. Holmes, *op. cit.*, 625-7) requires the fighters to have crossed a small river three times in the course of the battle, though Caesar never mentions any river at all. One of the arguments in favor of Bircher's revision rests upon a highly subjective decision whether a certain hillside is too steep for a battle formation. In view of the arrangement of the Scotch described by Tacitus (*Agric.* 35), which was so advantageous to them, this is a dangerous point, especially when the slope may always have been used only for the first array, not for fighting at all.

dardes affords different, but greater difficulties. There is no other choice, and in the face of evident military works consisting of a camp and two trenches, dating back before any records of modern warfare on a hill which fulfills all external requirements—that is, it is on the Aisne, next to another hill, with marsh between, near a ford, near the road leading northwest from Durocortorum—it would be past the bounds of coincidence to doubt the identification.

May we not, then, revise Holmes' final words: "The topography of Mauchamp, with the very important exception of *deiectus*, conforms somewhat more closely than Chaudardes to Caesar's description; but the results of Stoffel's excavations cannot be reconciled with Caesar's text except by Rutherford's forced interpretation," to read, "The topography of Mauchamp, with the minor exception of *deiectus*, conforms very closely to Caesar's description, and the results of Stoffel's excavations are easily correlated with the text of Caesar"?

LONGINUS ON THE EQUIVALENCE OF THE ARTS

By CAROLINE BIRD MENUEZ
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The critical theories of Longinus spring not only out of a wide sympathy for Greek and Roman literature and a bowing acquaintance with the Bible, but out of a sophisticated appreciation of the other arts as well. His comparisons of literature with painting, sculpture, dancing, and music confront him with the problem of a general aesthetics—a problem he does not investigate, but the very formulation of which broadens his concept of literature.

The ancients assumed that the arts were related in objective if not in method. The muses were all sisters. Plato treats the arts together as establishing patterns which are of value in elementary education. Aristotle is quite careful to separate the arts on the basis of medium, thus taking the first step in this as in so many other problems. Plutarch, roughly a contemporary of Longinus, tells us that Simonides addressed painting as silent poetry, and poetry as speaking picture,¹ an opinion that persisted on this authority through Ben Jonson² down to the time of Lessing. Lessing set about defining the essential limitations of the artistic media in a truly Aristotelian spirit, but the romantic movement soon undid his good work by popularizing a mystic confusion of the arts. More recently Pre-Raphaelite and symbolist poets, expressionistic painters, and program musicians have been investigating the possibilities of their media by experimentation.

Unconscious metaphors confusing the arts were probably as conventional tools of criticism then as now. Both Longinus and we speak of "sonorous" style (*φωνήεις*),³ or "monotonous" (*μονότο-*

¹ *Moralia* IV, 501: *Bellone an Pace Clariores fuerint Athenienses*.

² *Discoveries*: London (1641).

³ Longinus, *Περὶ Ὑψους*, "On the Sublime," (translated by W. Rhys Roberts) XL.

vos)⁴ writing, without realizing that we are using a metaphor, much less considering the aesthetic propriety of the implied comparison. In explaining literary problems critics may turn to their experience with the other arts just as they would turn to any other part of their experience for comparisons. To emphasize his point that good literary figures are self-effacing, Longinus refers to the blinding power of the sun and the tendency for shaded portions of a picture to pass unnoticed:

For just as all dim lights are extinguished in the blaze of the sun, so do the artifices of rhetoric fade from view when bathed in the pervading splendor of sublimity. Something like this happens also in the art of painting. For although light and shade, as depicted in colours, lie side by side upon the same surface, light nevertheless meets the vision first, and not only stands out, but also seems far nearer. So also with the manifestations of passion and the sublime in literature. They lie nearer to our minds through a sort of natural kinship and through their own radiance, and always strike our attention before the figures, whose art they throw into the shade and as it were keep in concealment.⁵

In analogies of this sort no similarity of principle is implied.

He has made more than a chance simile, however, when he says that musical accompaniment is to melody what periphrasis is to thought:

For just as in music the so-called accompaniments [παράφωνοι καλούμενοι] bring out the charm of the melody, so also periphrasis often harmonises with the normal expression and adds greatly to its beauty, especially if it has a quality which is not inflated and dissonant, but pleasantly tempered. Plato will furnish an instance in proof at the opening of his Funeral Oration. "In truth they have gained from us their rightful tribute, in the enjoyment of which they proceed along their destined path, escorted by their country publicly, and privately each by his kinsmen." Is it in a slight degree only that he has magnified the conception by the use of these words? Has he not rather, starting with unadorned diction, made it musical, and shed over it like a harmony the melodious rhythm which comes from periphrasis?⁶

Our ignorance of Greek music makes it doubtful just what this musical accompaniment⁷ can be. He probably does not mean the

⁴ *Ibid.*, xxxiv.

⁵ *Ibid.*, xvii.

⁶ *Ibid.*, xxviii.

⁷ Παράφωνος is defined in the new Liddell & Scott Greek-English lexicon as "sounding beside," "accompaniment," "obligato." Boeck, *Comm. Pindarus Opera*, p. 254, to which the old Liddell & Scott (1854) refers, insists that παράφωια means the striking

instrumental accompaniment of poetry, for then he would have said that the accompaniment enhanced the charm of the verse, not the charm of the melody. Furthermore we know that in Longinus' time music and poetry were drifting apart. Poets were learning to incorporate in the words themselves the elements of tone pattern and rhythm which were formerly supplied by the accompanying melody, while music was no longer used to supply emotional heightening to poetry, but was coming to be used as a source of unregulated sensual pleasure on its own account. Most probably Longinus was thinking of the instrumental music which was so scorned by the purists because of its abandonment of ethical purpose in favor of sensuous enjoyment—perhaps the very ameliorations of the banquet which Plutarch was not ashamed of lauding.⁸ We still cannot know what relation the accompaniment had to the melody, because most authorities agree that the ancients did not employ harmony. All we *can* say is that we can agree with Longinus whenever he speaks of the effect of music, and we are nowhere embarrassed in substituting our own concepts of music for whatever his may have been.

together of fourths and fifths, and he equates the term to *συμφωνία*, the general word for striking several notes together. As he points out, the accord of the octave (*ἀντιφωνία*) was regarded more favorably than the accord of fourths or fifths, which Aristotle denounced as harsh (*Problemata* XIX: 41). The *Oxford History of Music* denies the use of fourths and fifths in ancient times, which would have marked the approach to polyphony, admittedly on the evidence of the prohibition in the *Problemata*. Th. Gerold, *Histoire de la Musique des origines à la fin du XIV^e siècle* (1936), also denies any real use of harmony in ancient music, except perhaps a rudimentary left hand accompaniment *qui consistait en une sorte de broderie entourant la mélodie originale* (p. 60). Plato warned against any embroidery of the melody as harmful to its ethical purpose. (*Laws* VII, 812.)

* "Then it [the pipe] insinuates and passeth through the ears, spreading even to the very soul a pleasant sound, which produces serenity and calmness; so that if the wine hath not quite dissolved or driven away all vexing solicitous anxiety, this, by the softness and delightful agreeableness of its sounds, smooths and calms the spirits, if so be that it keeps within due bounds and doth not elevate too much, and, by its numerous surprising divisions, raise an ecstasy in the soul which wine hath weakened and made easy to be perverted. For as brutes do not understand a rational discourse, yet lie down or rise up at the sound of a shell or whistle, or of a chirp or clap; so the brutish part of the soul, which is incapable either of understanding or obeying reason, men conquer by songs and tunes, and by music reduce it to tolerable order. But to speak freely what I think, no pipe nor harp simply played upon, and without a song with it, can be very fit for an entertainment . . . [One should] use tunes and airs as a sauce for the discourse." (*Symposiacs*, Question VIII.)

This comparison of accompaniment to melody with periphrasis to thought gets at a principle of composition which holds both for patterns in words and patterns in sound. The consistency with which he applies the analogy shows that he almost conceives the nature of periphrasis in musical terms, a most natural conception in view of the assimilation of the function of musical accompaniment into the words themselves. Periphrasis often "harmonizes" (*συμφθέγγεται*) with the "normal expression" (*κυριολογία*) especially if its quality is not "dissonant" (*ἄμουνσον*) but "pleasantly tempered" (*ἡδέως κεκραμένον*). This principle of variation on a theme has been used successfully in poetry, and today we find Thomas Mann using epithets and incidents as *leitmotive* in exactly the same way that Wagner used recurring musical phrases.

In the course of warning against over-rhythmical writing he discovers another common principle between music and literature:

There is nothing in the sphere of the sublime that is so lowering as broken and agitated movement of language, such as is characteristic of pyrrhics and trochees and dichorees, which fall altogether to the level of dance music.

Here he has mentally equated the rhythm of poetry to the rhythm of the dance so that he begins the sentence with the movement of language and ends it with the movement of the dance. He goes on:

For all over-rhythmical writing is at once felt to be affected and finical and wholly lacking in passion owing to the monotony of its superficial polish. And the worst of it all is that, just as petty lays draw their hearer away from the point and compel his attention to themselves, so also over-rhythmical style does not communicate the feeling of the words but simply the feeling of the rhythm. Sometimes, indeed, the listeners knowing beforehand the due terminations stamp their feet in time with the speaker, and as in a dance give the right step in anticipation.⁹

Longinus points out the danger of excessive regularity of rhythm in the three arts—music, poetry, and dancing—to which the principle applies.

In a striking passage on the effect of music he similarly equates the emotional excitement induced by music to that induced by literature, and implies that this effect is produced by the operation of identical principles in the respective media:

... harmonious arrangement is not only a natural source of persuasion and

⁹ *Ibid.*, xli.

pleasure among men but also a wonderful instrument of lofty utterance and passion.

Then without warning or even a catch of breath:

For does not the flute instil certain emotions into its hearers and as it were make them beside themselves and full of frenzy, and, supplying a rhythmical movement, constrain the listener to move rhythmically in accordance therewith and to conform himself to the melody, although he may be utterly ignorant of music? Yes, and the tones of the harp, although in themselves they signify nothing at all, often cast a wonderful spell, as you know, over an audience by means of the variations of sounds, by their pulsation against one another, and by their mingling in concert. And yet these are mere semblances and spurious copies of persuasion, not (as I have said) genuine activities of human nature. Are we not, then, to hold that composition (being a harmony of that language which is implanted by nature in man and which appeals not to the hearing only but to the soul itself), since it calls forth manifold shapes of words, thoughts, deeds, beauty, melody, all of them born at our birth and growing with our growth, and since by means of the blending and variation of its own tones it seeks to introduce into the minds of those who are present the emotion which affects the speaker, and since it always brings the audience to share in it and by the building of phrase upon phrase raises a sublime and harmonious structure: are we not, I say, to hold that harmony by these self-same means allures us and invariably disposes us to stateliness and dignity and elevation and every emotion which it contains within itself, gaining absolute mastery over our minds?¹⁰

Here is a description of the psychological effect of music as sensitive and as unusual as Longinus' appreciations of classical literature. It is one thing to say that a great tragedy leaves you with the same feeling that a great symphony does, or that Spenser's "Epithalamium" reminds you of Mozart. It is quite another thing to describe, as Longinus does, this common reaction, and set resolutely out to trace its source. Starting with the response to rhythm he discovers its physical origin, its almost irresistible compulsion "to move rhythmically in accordance therewith." The "spell" cast by the sounds of the harp are due in part to the sounds themselves, "the variations of sounds" (*ταῖς τῶν ἡχῶν μεταβολαῖς*), "their pulsation against one another" (*πρὸς ἀλλήλους κρούσει*) and "their mingling in concert" (*μίξει τῆς συμφωνίας*).

This analysis leads him to discard for music, as he already has for literature, the conventional theory that the artist merely re-

¹⁰ *Ibid.*, xxxix.

flects his sense impressions, for the compelling strains of music are "mere semblances and spurious copies of persuasion" (εἰδῶλα καὶ μιμήματα νόθα), not "genuine activities of human nature" (τῆς ἀνθρωπείας φύσεως . . . ἐνεργήματα γνήσια). This peculiarity of music was recognized by Plato, who censored the use of "the bare sound of harp or flute, wherein it is almost impossible to understand what is intended by this wordless rhythm and harmony, or what noteworthy original it represents."¹¹ Aristotle, however, says that wordless music does have ἦθος "whereas a color and an odor and a savor have not."¹² Longinus in recognizing the emotional effect of music does not worry about the ethical results, but implies that the aesthetic reaction is worthy of consideration in itself. In the course of his investigations of the aesthetic reaction he forgets to slice up sublimity as fifty per cent a matter of "content" and fifty per cent a matter of "form" and admits that "the building of phrase upon phrase raises a sublime and harmonious structure." Here Longinus shows himself as one of the first to rate literature almost exclusively on style, as he is the first to recognize style as pattern of thought and emotion rather than a complex of word tricks. He finds the origin of rhetorical figures psychologically in the mind's method of operation, and discovers that it is the subjugation of the object, whether real or ideal, to a pattern which pleases the mind, not merely its imitation: and if his love of music did not have something to do with leading his mind to the nature of these patterns in the beginning, he finds it at least illuminating to illustrate their operation from music, where they exist in abstract form.

Longinus has found the principles of periphrasis and rhythm applicable to music and poetry alike, and he has eloquently testified to the similarity of their emotional effect. Into this community of arts he seems unwilling, however, to admit sculpture. Apparently Caecilius has insisted that faultlessness is always better than faultiness, no matter what elements of grandeur may accompany the faults, and has bolstered his argument with an analogy from sculpture. Surely the perfect "Spearman" of Polycleitus is preferable to the imperfect "Colossus"! Longinus makes a somewhat

¹¹ *Laws* II, 670.

¹² *Problemata* XIX, 29.

perverse reply by taking exception to the analogy of literature with sculpture:

In reply, however, to the writer who maintains that the faulty "Colossus" is not superior to the "Spearman" of Polycleitus, it is obvious to remark among many other things that in art the utmost exactitude is admired, grandeur in the works of nature; and that it is by nature that man is a being gifted with speech. In statues likeness to man is the quality required; in discourse we demand, as I said, that which transcends the human. Nevertheless—and the counsel about to be given reverts to the beginning of our memoir—since freedom from failings is for the most part the successful result of art, and excellence (although it may be unevenly sustained) the result of sublimity, the employment of art is in every way a fitting aid to nature; for it is the conjunction of the two which tends to ensure perfection.¹³

Your example is ill taken, Caecilius, he says, because what applies to the ends of statues does not apply to the ends of literature. Sculpture is a technical art, whose object is exact imitation of man. Literature is a product of nature, for language is a communal possession.¹⁴ Polish and perfection go well enough in statues, but in literature we look for the grandeur of nature . . . But that doesn't mean that you don't need skill in words to attain the sublime of literature! Here we have an example of the destructive result of school squabbling, even to so powerful a mind as that of Longinus. The sophistry of this rebuttal lends weight to the theory that Caecilius was a contemporary exponent of a rival school,¹⁵ for it is the type of answer more likely to occur to a hard-pressed debater than to a critic correcting the mistakes of a dead authority; and the argument by analogy with sculpture seems personally directed against Longinus. It also suggests, as do the many incomplete speech locutions, that the whole epistle was hastily written and not kept nine years.

If Longinus is serious, we have here an interesting variation on current theories of art as imitation. Plato thought that the imita-

¹³ Longinus, *op. cit.*, XXXVI.

¹⁴ Longinus for some reason or other regards language as a product of "nature," perhaps a conventional concept of his time. (See the quotation on p. 350 "language which is implanted by nature in man.") Apparently the stone out of which the sculptor fashions the statue is not a product of nature!

¹⁵ For a statement of this theory see Hermann Mutschmann, *Tendenz, Aufbau, und Quellen der Schrift vom Erhabenen*: Berlin, Weidmann (1913).

tive process was a direct mirroring of reality, and that the artist strove to copy his subject as closely as he could. Aristotle went further in realizing that the artist strove to make a new synthesis of reality in his own mind, and he observed that artists may imitate "things as they were or are," "things as they are said or thought to be," or "things as they ought to be." Now Longinus obviously adopts Aristotle's broad concept of the artist's imitative faculty when he illustrates his sublime from heroic incidents in Homer,¹⁶ and when he justifies hyperbole¹⁷ for its artistic value. Yet, when called upon to answer Caecilius' rather clever argument from analogy, he falls back on a conventional confusion between the plastic artist and the artisan, and delimits the function of the sculptor to the exact reproduction of nature. This invidious distinction against the higher ends of sculpture is doubly interesting when we remember how he is willing to defend the idealizing power of music,¹⁸ which so far as the evidence goes, could hardly have been so sublime as the masterpieces of classical sculpture with which Longinus was familiar.

Whatever lip service he may have paid to tradition, Longinus was too sensitive an amateur of the beaux-arts not to recognize the sublime in sculpture when speaking out of his own experience:

Now it is, no doubt, superfluous to dilate to those who know it well upon the fact that the choice of proper and striking words wonderfully attracts and enthralls the hearer, and that such a choice is the leading ambition of all orators and writers, since it is the direct agency which ensures the presence in writings, *as upon the fairest statues*, of the perfection of grandeur, beauty, mellowness, dignity, force, power, and any other high qualities there may be, and breathes into dead things a kind of living voice.¹⁹

We suspect that it was precisely the "perfection of grandeur, beauty, mellowness, dignity, force, power, and any other high qualities there may be" in the "Spearman" of Polycleitus which forced him to grant its superiority over the "Colossus." It does not matter to us that he must rationalize his sure intuition with the most sterile sophistries of his time.

¹⁶ Longinus, *op. cit.*, VIII.

¹⁷ *Ibid.*, XXXVIII.

¹⁸ Simonides apparently escaped this convention by linking poetry and painting, while the musician was usually regarded as an artisan and not an artist. Cf. Aristotle, *Polit.* VIII, 1340.

¹⁹ *Ibid.*, XXX.

Notes

[All contributions in the form of notes for this department should be sent directly to Roy C. Flickinger, State University of Iowa, Iowa City, Ia.]

VERGIL, *GEORGICS* iv, 453-527

Reading yet again the speech of Proteus, we notice perchance for the first time that all this pathos, majesty, and loveliness are supported upon a definite structure:

- i, vss. 457-459 Death beside a stream owing to rejection of love
- ii, vss. 461-463 Impressive Greek geographical names
- iii, vss. 464-466 Persistent singing, utterly indifferent to the world around
- iv, vss. 473 f. Simile of birds
- v, vss. 478-480 The infernal streams
- vi, vss. 481-503 Heart of the story
- vii, vs. 506 An infernal stream
- viii, vss. 511-515 Simile of a bird
- ix, vss. 507-520 Persistent singing, utterly indifferent to the world around
- x, vss. 517 f. Impressive Greek geographical names
- xi, vss. 520-522 Death beside a stream owing to rejection of love.

In the latter portion those details are entwined as they are not in the earlier; nevertheless a great concentric pattern is thus revealed—i answers xi, ii answers x, and so forth, round the central theme. It is difficult to believe that so large and well-balanced a structure is nothing but illusion. Vergil, with entire consciousness of what he was doing, set out an arrangement analogous to an elaborate Greek stanza, so as to suffuse a narrative, beautiful and

touching in phrase, rhythm, and piercing splendor, with the additional glory of lyric form.

So much appears certain. But more remains to be said, no less vital to appreciation of this and of countless other great poems. Perhaps no reader detects the periodic structure in our Orpheus-passage at first perusal; one, at least, remained unconscious of it till possibly the thirtieth reading. What then is the value, nay, the meaning, of an alleged poetical effect that does in fact elude an eager and careful student? The answer is that, although Vergil did (we may be sure) consciously write these verses according to a definite pattern, he did not expect his reader with full consciousness to observe this pattern, nor yet again to be utterly unaware of it; rather it should hover upon the border of consciousness, filling the mind with a vague yet strong impression of opulence in structure, making no explicit call upon the power of completely rational investigation. He works at the height of conscious and efficient genius to produce in us, by a definite expedient, not knowledge or applause of his skill, but a rapture of illumination, an experience not intellectual but imaginative. Οὐ γὰρ εἰς πειθῶ τοὺς ἀκρωμένους ἀλλ' εἰς ἔκστασιν ἄγει τὰ ὑπερφύα.

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PELLITAE OVES

This phrase in Horace, *Carm.* II, 6, 10, has often been discussed. I append a few references,¹ where still others are given. A parallel nearer home, except that it applies to goats instead of sheep, appeared in the *Chicago Tribune* for June 10, 1939:

Kerrville, Texas, June 7, 1939.—Large orders for wool blankets with which to garb Angora goats in west Texas have been placed by ranchmen with a textile manufacturer of Waco, Texas, it was disclosed today. These blankets will be placed on the animals immediately after fall shearing of their mohair, and worn by them during the winter season. Each year there has been a heavy loss of goats from pneumonia and other maladies.

The use of the blankets also adds to the quality of the mohair, it was said. The blanket slips over the neck of the goat and is fashioned around the front

¹ Cf. *Class. Wkly.* xx (1927), 93 and 180, n. 5; xxi (1927), 33-35; and xxii (1929), 88.

legs. It is pronounced especially valuable in keeping the spinal column of the animal warm. It is estimated that of the total of 3,050,000 Angora goats in Texas, more than one million will be fitted with wool blankets by the coming of next winter.

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SOME COMMENTS ON HENDRICK'S *STATESMEN
OF THE LOST CAUSE*¹

Both in Greek and in Latin an adjective or an appositive may agree with the genitive of a personal pronoun which is implied in a possessive pronoun.² Familiar instances are τὰμὰ δυστήνου κακά in Sophocles' *Oedipus at Colonus* 344 and *ad vestram omnium caedem* in Cicero's *Fourth Catilinarian* 4, 2. In fact with *ipse*, *omnis*, *solus*, and *unus* this is the normal construction. I do not remember ever having seen English parallels cited for this idiom, and yet I have occasionally noted them in my own reading but unfortunately without keeping a list of them. However, on page 41 of Hendrick's latest book I find the following sentence: "Faithful to old Virginia, ambitious to restore the Virginian tradition to a frontier country, the old Virginia scholasticism was adopted as his professed doctrine." Here "faithful" and "ambitious," if they are to have any legitimate construction in the sentence at all, must agree with "him" in the phrase "of him" which is implied in "his," exactly as in Latin and Greek. I believe, however, that in English such a usage is due to inadvertence, not deliberately chosen. Yet Mr. Hendrick is a competent writer, with several books to his credit, and usually a master of English style.

Some time ago—cf. *CLASSICAL JOURNAL* XXXII (1937), 360 f.—I commented upon some egregious mistranslations of Latin in Ralph Roeder's *The Man of the Renaissance*. One mistranslation appears also in Hendrick's work (p. 138). He quotes from John T. Pickett's correspondence a passage in which is embedded *Hos ego versiculos feci; alteri ferent honores* from the famous but apocryphal anecdote

¹ Cf. Burton J. Hendrick, *Statesmen of the Lost Cause*: Boston, Little, Brown and Co. (1939).

² Cf., e.g., Goodwin's *Greek Grammar* (and Gulick's revision), §1001; Hale-Buck's *Latin Grammar*, §339b, etc.

concerning Vergil, and then mistranslates the future as if it were a subjunctive in the footnote: "I made these little verses; let others carry off the honors." Fortunately this error does not seriously affect the meaning of the passage in Pickett's letter. Roeder was not always so fortunate in his mistakes.

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THE PERFORMANCE OF THE LATIN GROUP IN THE 1940 NATIONAL TEACHER EXAMINATIONS

On March 29 and 30, 1940, over 3700 teachers and prospective teachers in 25 examining centers took examinations under a program sponsored by the National Committee on Teacher Examinations of the American Council on Education.¹ The results of these examinations reveal some interesting facts about the somewhat selected group of 148 individuals who took the special-subject examination in Latin. The average ability of this group, as indicated by the general examinations in English, reasoning, general culture, professional information, and contemporary affairs, was distinctly superior to the average of the whole group of candidates. The Latin candidates were also shown to be better acquainted with their subject matter than any of the other special-subject groups. Moreover, the profile of the Latin group, which shows the pattern of their abilities in the various fields tested, permits some comparisons with the other special-subject groups and with the whole group of candidates. These comparisons should be of interest to Latin teachers in training and in service, as well as to those who train Latin teachers.

The Scaled Scores,² in which the examination results were re-

¹ Complete information concerning the 1940 program and plans for the 1941 program may be obtained by addressing the National Committee on Teacher Examinations, 15 Amsterdam Avenue, New York, N. Y.

² This is a system of translating raw scores onto a scale with a median of 50 and a standard deviation of 10. The units are such as to give a normal distribution with an unselected group, so that a Scaled Score of 50 on an achievement test corresponds to an I.Q. of 100 on an intelligence test. For a complete treatment of Scaled Scores, see *The Coöperative Achievement Tests: A Bulletin Reporting the Basic Principles and Procedures Used in the Development of Their System of Scaled Scores*, by John C. Flanagan: the Coöperative Test Service, New York (1939).

ported, permit direct comparison between any two examinations in the battery, regardless of the number or difficulty of the questions. The tests, constructed by a large group of subject-matter experts and test technicians, were entirely objective, and their reliability and validity were satisfactorily established by an experimental tryout of the questions before their use in the final form.

As shown by the accompanying chart, the median Scaled Score of the Latin group on their special option was distinctly higher than that of any other subject group. Various selective factors

	Elementary Education	English	Social Studies	Mathematics	Biological Sci's	Physical Sci's	French	German	Spanish	Latin
Number of Candidates	579	1126	1090	463	351	342	270	74	67	148
Median Scaled Score	59	67	64	68	63	65	69	70	66	73

can be seen which explain the consistently high scores of these groups as well as the especially high score of the Latin group. In the first place, persons who expect to teach a subject will study it harder and more systematically in college than those who take the same amount of the subject for some other purpose or for no special purpose at all. Secondly, not only were the examinees in many cases experienced teachers of their subject, but they were also applicants for positions in large and progressive school systems and were voluntarily competing in an examination which they hoped would give a favorable indication of their ability as teachers. The most feasible explanation of the high standing of the Latin group is that they are a group of high intelligence who undoubtedly showed a superior ability in this difficult subject during their early high-school and college training. Innumerable studies have shown that individuals who have studied Latin are superior in most academic fields to those who have not, and the group at present under consideration consists of persons who were sufficiently encouraged in their early Latin training to continue the study of this subject and prepare themselves to teach it.

The common examinations, taken by practically all the teacher-examination candidates, were: reasoning (non-verbal), English comprehension, English expression, general culture, professional information and contemporary affairs. The median Scaled Scores

MEDIAN SCALED SCORES OF THE SPECIAL-SUBJECT GROUPS ON THE VARIOUS COMMON EXAMINATIONS IN THE NATIONAL TEACHER EXAMINATION BATTERY

	Reasoning	English Comprehension	English Expression	Current Social Problems	History	Literature	Science	Fine Arts	Mathematics	Professional Information	Contemporary Affairs
Education in the Elementary School	57	59	60	56	56	59	56	61	57	59	56
English Language and Literature	59	69	67	65	66	71	60	67	61	64	65
Social Studies	59	66	62	67	69	66	60	64	61	64	67
Mathematics	71	64	61	64	63	61	68	61	79	66	65
Biological Sciences	62	65	59	64	63	61	72	61	66	63	64
Physical Sciences	66	66	60	66	64	60	77	61	76	66	68
French	60	69	71	63	63	71	57	68	62	64	63
German	60	70	69	64	65	67	61	67	64	61	64
Spanish	59	68	64	60	66	67	56	64	59	62	63
Latin	60	72	74	64	64	72	59	65	65	66	63
All Candidates	60	64	61	62	62	63	60	63	61	63	63

on the various common examinations averaged 62 for the whole group of candidates. The corresponding figure for the Latin group was 66.

The superiority of the Latin group was particularly evident on the English-expression test. This examination tested grammatical usage, punctuation, spelling, sentence structure, active vocabulary,

and organization of ideas. Aside from the factors behind the generally high standing of the Latin group on all the common examinations, it is not difficult to see how those who had studied Latin intensively would have a considerable advantage in a test of these mechanics of expression. Probably their natural inclination to pay attention to linguistic matters would have given them some advantage even if they had not studied Latin, but their specific training is undoubtedly accountable for the major part of their success on this test.

As shown in the table, the Latin group was outstanding in English comprehension, English expression, and literature, surpassing even the English group on these tests. The only fields in which they were not shown to be better than the average candidate were non-verbal reasoning, science, and contemporary affairs. However, it should be pointed out that the generally superior intellectual ability of the Latin group should enable them to be better informed than average in all fields, and their low standing (as compared to the other groups) in science and contemporary affairs indicates that they have not given full scope to their ability to become well-rounded, socially valuable individuals. In the second place, it should be noted that the candidates who took the special option in Elementary Education came out poorly on all the tests except Fine Arts, thus lowering the average for all candidates; but the Latin teachers will not compete with the elementary teachers, but rather with the other high-school subject-groups, and their superiority as indicated by comparison with the whole group of candidates should therefore be somewhat discounted.

Nevertheless, the Latin teachers tested, and Latin teachers in general as typified by this group, have capabilities, and therefore responsibilities, which should not be overlooked. It may be said that school authorities who engage teachers of the more widely taught subjects in the hope that they may be able to handle a class or two in Latin on the side are depriving themselves of the services of persons who could bring to their schools the intelligence and ability which are necessary for an effective and smooth-running system. Moreover, Latin teachers themselves should be aware

that as individuals they might broaden their interests and give full scope to their powers, and that as teachers their influence on their students and their willingness to accept administrative responsibilities should be proportional to their intellectual ability.

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Book Reviews

[Review copies of classical books should be sent to the Editorial Office of the JOURNAL at Washington University, St. Louis, Mo. Such works will always be listed in the department of Recent Books, and those which seem most important to the readers of the JOURNAL will also be reviewed in this department. The editor-in-chief reserves the right of appointing reviewers.]

GORHAM PHILLIPS STEVENS, *The Periclean Entrance Court of the Acropolis of Athens*: Cambridge, Harvard University Press (1936). Pp. ix+78, Figures 66. \$2.50.

For the past hundred years Pausanias has been the constant companion to the excavator of the renowned cultural centers of the ancient world. As is well known, he was in Greece about the middle of the second century A.D. and kept a detailed record of the cities which he visited and of the monuments which he saw, and this record has survived to us in ten books entitled 'Ελλάδος Περιήγησις. (For an English version and commentary, cf. J. G. Frazer's *Pausanias' Description of Greece*.) Perhaps we may add here parenthetically that usually Pausanias is given credit for the archaeological and the touristic information which is contained in his books. In fact he is often referred to as the first tourist in the world's history, and his books as the *Baedeker* of the ancient world. At the same time the fact is disregarded that his books are filled with information concerning the religion, the mythology, and the protohistoric traditions of Greece, and that they form one of our best sources for those aspects of ancient thought and behavior. The archaeologist has made a very good use of Pausanias as a source, and now has come the turn of the philologist and the student of religion to make the proper use of this author whose veracity has been proved by the archaeologist.

Mr. Stevens, in his present attempt to establish the aspect of the Acropolis in Periclean times, uses Pausanias as a guide and follows the description of Pausanias' visit to the Sacred Rock. With great skill and in a very methodical manner the author es-

tablishes that Pausanias entered the Acropolis by the small north door of the Propylaea after visiting the Nike temple and the Pinacotheca; that next he visited the sanctuary of the Brauronian Artemis, the aspect of which the author reconstructs with great ingenuity from the scanty remains that survive and from the rock cuttings which once held monuments and stelae. The study of this sanctuary proves that its eastern stoa partly concealed the Parthenon from the view of the people entering the Acropolis and that the Parthenon was further concealed by a monumental propylon which gave access to the west court of that temple. Through this propylon entered the visitors and the Panathenaic procession, but the latter divided in the west court as illustrated on the frieze of the Parthenon, and proceeded to the east entrance by the platforms beyond the north and south colonnades of the temple. A special passage for the animals to be sacrificed to Athena was provided beyond the platform along the north side and at a much lower level.

From the Parthenon Pausanias went to the Erechtheum which he entered apparently by the north porch, and from there, passing through the Pandroseum and by the colossal bronze statue of Athena Promachos, returned to the east portico of the Propylaea. A detailed study of the remains surviving and of the cuttings on the rock enables the author to identify the positions of the various monuments seen by Pausanias in that section of the Acropolis and to reconstruct them for the reader in a very vivid way. Especially successful is the author in establishing the position and height of the famous statue of Athena Promachos, made from the spoils of Marathon, whose spear could be seen from the Saronic Gulf and over the ridge-pole of the south stoa of the sanctuary of the Brauronian Artemis. Around the Promachos were other monuments whose position is suggested, and by the northeastern corner of the east portico of the Propylaea were the famous bust of Pericles and the statue of the Lemnian Athena, "upon which Phidias deigned to carve his name" (Lucian, *Imagines* 4). These perhaps were "purposely placed at the end of the usual route for visitors, so that the latter should leave the Acropolis properly impressed with Athenian statesmanship and Athenian art at their best." That the statue of the Promachos dominated the entrance

court to the Acropolis is successfully established by the author and pictured in his frontispiece. This entrance court, of rectangular shape and spreading before the east portico of the Propylaea, helped to bring "order and beauty" to the whole and served "the same purpose as the entrance hall of an important museum of today." The visitor entering the Acropolis found himself in an inner rectangular court, well proportioned, filled with beautiful statues and dominated by the noble figure of the Promachos, reminding him of the noblest victory of Athens. Over the walls of this court he could see the upper part of the brilliant west façade of the Parthenon and the north porch of the Erechtheum and thus he would become aware of the many monuments of "supreme interest which awaited his exploration." From where he stood he could see two routes going through the court flanked with monuments of every kind. The route to a southeasterly direction would take him to the Parthenon, the route emerging from the northeast corner of the court would bring him back to the Propylaea after his visit to the monuments on the Sacred Rock.

The author indeed is very successful in following Pausanias through the monuments of the Acropolis, and in doing that he is able to establish the route followed by the average visitor to the Acropolis. His new study of the monuments based mainly on the rock cuttings and rock weatherings noticeable today is very ingenious and stimulating. In his effort to establish this route he touches upon problems that still remain unsolved, such as the arrangement of the interior of the Erechtheum, the history and use of the Older Temple of Athena, etc.; and again, some of his identifications of positions of monuments should be considered as suggestive rather than definite, like the monuments of Theseus, etc.; but his main purpose of establishing the entrance court to the Acropolis and of the route of its visitors seems to be well established. This study will prove of great interest and importance to all interested in Greek culture; and all scholars will be indebted to Mr. Stevens for a fresh, enthusiastic, and very suggestive re-examination of an old but ever fresh and ever important theme.

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EDUARD SCHWYZER, *Griechische Grammatik I* (Allgemeiner Teil, Lautlehre, Wortbildung, Flexion), "Handbuch der Altertumswissenschaft II, 1, 1": Munich, Beck (1939). Pp. xlviii+842. RM 22+25 (bound together RM 52, foreign discount 25%).

By an accident the first consignment (through *Lautlehre*, pp. 1-414 [1934]) of this book was not noticed in the CLASSICAL JOURNAL. A second consignment now completes the first volume. A third and final consignment, comprising volume II, *Syntax*, is promised after at least a year. It will contain a full Index for both volumes. An order for any consignment is an obligation to purchase the complete work as it appears.

In this volume the grammar of Brugmann, enlarged by Thumb for the fourth edition of 1913, has been completely reworked, though the arrangement of material is for the most part the same. The extent of the reworking is evident from the fact that the new edition without syntax is already larger than the old when it was complete.

A generation ago it might be taken for granted that any classicist was interested in linguistic study. Today one has only to note the scarcity of linguistic papers on classical programs and in classical journals to realize the extent of the change that has taken place. There has also been an immense growth in the scope and penetration of linguistic studies themselves. Hence there is all the more reason why every teacher of the classics should be alert, if not to do pioneer work himself, at least to know enough of the progress that is going on to guarantee a fresh and accurate approach in his teaching. Schwyzler is himself an eminent leader in the field of Greek grammar. It goes without saying that his work is trustworthy and up to date. The abundant references to recent work are a notable feature. The field of linguistics is one in which Americans are particularly productive, and they are easily second to the Germans in recent work cited by Schwyzler. Of course it is only rarely that a work as late as 1937 is cited, and an occasional reference is missing; for instance the article of John Day (*C. W. xxviii* (1934), 65-69, 73-80) is not included on page 827 in the list of adversaries raised by Carpenter's recent dating of the Greek

alphabet. The general impression, however, is one of complete mastery and full citation.

Brugmann's interest in comparative grammar and Thumb's in modern Greek were special features of earlier editions. Schwyzer has made the Greek of recorded literature, inscriptions, etc., the basis of his work. In particular he has added a section on the transmission of Greek words in other languages, from Pali to Oscan, which is important for questions of pronunciation. The general discussion of method, history, lexicography, and such matters in the first part of the book will be stimulating to any student. The detailed study of formative elements that follows is forbidding in its abundance of detail, yet many a point of detail contains exactly the information needed to enable a teacher to present Greek as a living organism whose laws were laws of growth, not as the skeleton of a dead language. There is much information by the way. It is from this book that I learn that in 1932 a modern Greek advocated the distinguishing of long and short vowels in reading ancient Greek. A useful map of dialectical peculiarities is inserted in a flap of the back cover. After diligent search I can report no mistakes in printing except a very few faint letters, about one to every hundred pages!

L. A. POST

HAVERFORD COLLEGE

GEORGE THOMSON, *The Oresteia of Aeschylus*; 2 vols.: New York, Macmillan (1938). Pp. I, ix-xiv+353; II, 404. \$7.50 each.

Mr. Thomson has performed a valuable service in rescuing Headlam's notes on the *Oresteia* (with the exception of those on the *Agamemnon*, published by Pearson in 1910) from his papers and annotated texts, unused from his death in 1908 until 1932. He has added much material of his own to text and commentary and has provided these two handsome but excessively costly volumes with an excellent Introduction, a serviceable verse translation, and a brief Metrical Appendix.

The text, with 100 emendations retained from Headlam and 54 added by Thomson, strikes a medium between the too conserva-

tive recent Oxford text of Aeschylus by Murray on one hand and the rather too startling innovations of Lawson and Campbell on the other, at least for the *Agamemnon*. This edition presents the trilogy as a whole and assembles a mass of useful material in convenient form; the slender *apparatus* might have been amplified in places, although it contains the essential evidence for Thomson's establishment of the text without, it should be observed, recourse to fresh collation or inspection of the manuscripts.

It is not, however, the text itself which will arouse the interest of those students of Aeschylus who are already familiar with Headlam's occasionally over-brilliant skill as a text editor so much as the fresh point of view from which Thomson has surveyed the historical, anthropological, and religious background of the trilogy. This is contained in the Introduction, which should be read in conjunction with the editor's expansion of his ideas in his article, "The Social Origins of Greek Tragedy," in *The Modern Quarterly* 1 (1938), 233-264, and, at greater length, in the very full commentary. Thomson regards the *Oresteia* "as the expression in characteristic form of the view of evolution engendered by the rise of the middle class and of the sense of social solidarity evoked by the culmination of the democratic movement at Athens in the first half of the fifth century." The *Eumenides* in particular is analyzed as the dramatic representation of the shift from matrilineal to patrilineal descent, with the legal and economic consequences this involved. Much material is brought to bear upon this thesis from anthropology, legal history, and religion. Thomson seeks to avoid the excesses to which a somewhat similar approach has led certain investigators of Greek drama and religion, nor does he try to present Aeschylus as less of a dramatist than a social doctrinaire. Certainly the evidence on the existence of matriarchy among the early Greeks from Greek literature alone is not exactly imposing, but the few hints we have on the matter and the difficulty of explaining the last scenes of the *Eumenides*, at least, on other grounds make Thomson's investigation all the more worthy of attention, especially from those who might be disposed to reject his results. He is, moreover, quite willing to admit that these results are tentative.

Thus placing the fundamental ideas of the *Oresteia*, as he sees them, clearly against the background from which they are drawn, Thomson draws freely upon primitive law, history, and economics, setting into greater relief than before the influence of the Eleusinian mysteries, Pythagoreanism, and Orphism upon Aeschylus. A number of new double meanings are explained and further information gathered upon such subjects as Greek word-order (where Jebb's pronouncements are neatly demolished), the treatment of intrusive glosses (Campbell's hasty methods are severely criticized), the type of dislocation Headlam called "*simplex ordo*," the relation of the physiognomic writers to tragedy, and such miscellaneous matters as population statistics and the wearing of shoes. Denniston's *Greek Particles* is put to great good use and many parallel passages from Homer to Nonnus are added to Headlam's liberal store. I should add Sophocles, *El.* 1085, to the note on *Ag.* 1146; *Eumen.* 468 to that on *Choeph.* 909; and Sophocles, *El.* 532 f., *Ag.* 1417 to the one on *Eumen.* 661 f.

The Metrical Appendix briefly analyzes the meters of Aeschylus and their particular suitability to the ideas they convey. The verse translation makes as successful an attempt to reproduce the rhythms of the original as the wide differences between Greek and English permit; the remarks in the Introduction upon colloquialisms in Aeschylus and the analogies between Greek and Elizabethan drama are stimulating. I prefer the well-known "let the good prevail" to Thomson's "may well yet conquer" for τὸ δ'εὖ νικάτω (*Ag.* 121); "trace horse" is better than "outrigger" for σεραφόρος (842); and "weeping the light" (890) is bad translation.

Certain ancient puzzles remain unexplained. The reference of παρ' ἄλλων (*Ag.* 917) is not yet clear, nor does the interpretation of *Ag.* 1227-9, after H. L. Ahrens, rest on any stronger evidence than the scholiast to Aristophanes, *Pax* 156. I should doubt the necessity for bracketing *Eumen.* 104 f.; perhaps some aspect of Pythagoreanism is involved (cf. G. Méautis, *Eschyle et la Trilogie* [1936], p. 255). Errors are few: read *ground* for *gound* at 1, 81; H. Weir Smyth's article should be cited as from *Harvard Studies in Classical Philology* (1, 76; 11, 362), and ὕπνος instead of πόνος is the right reading in the quotation from *Bacchylides* at 11, 41.

L. R. LIND

UNIVERSITY OF KANSAS

SISTER MARY DOLOROSA MANNIX, *Life of Jesus Christ: Selections from the Vulgate for Rapid Reading*: New York, The Bruce Publishing Company (1935). Pp. xiii+114.

This attractively prepared little volume aims, says its author, "through a consecutive choice of such selections, from the Old and the New Testament, as show the Messias in prophecy and flesh . . . to present an abridged story of the life of Christ" (p. vii); it is a text "intended for rapid reading in Latin classes in schools and colleges" (p. ix). There are twenty-one selections from the Old Testament, and thirty-two from the New Testament. Explanatory notes are provided at the foot of the pages, and there is a vocabulary at the back of the book. Considerable attention is paid in the notes to differences between later and classical syntax and vocabulary. A helpful addition to the Introduction would have been a brief, systematic summary of such variations, so that students might have seen them *en bloc*, with footnote references thereafter throughout the text. The booklet is of considerable value for schools which may wish a supplementary text of collateral reading in the very wide field of Christian Latinity.

WILLIAM CHARLES KORFMACHER

SAINT LOUIS UNIVERSITY

Hints for Teachers

[Edited by Grace L. Beede, University of South Dakota, Vermillion, S. D. The aims of this department are threefold: to assist the inexperienced teacher of Latin, to help the experienced teacher keep in touch with matters of interest to the professional world, and to serve as a receiving center and distributing point for questions and contributions on teaching problems. Questions will be answered by mail or in the pages of this department. Contributions in the form of short paragraphs dealing with projects, tests, interest devices, methods, and material are requested. Anything intended for publication should be typed on stationery of regular size. All correspondence should be addressed to the editor of this department.]

The Making and Use of Comprehension Questions¹

It is evident that for a ready understanding of the questions the pupil must have at his mental fingertips the meaning of the most common Latin interrogative words and phrases. If the teacher so desires, it will not be amiss to furnish the pupil with some such list as this:

- | | |
|---|---------------------------------------|
| 1. Cui? "To whom?" (sg.) | 14. Quibus? "To whom?" (pl.) |
| 2. Cuius? "Whose?" (sg.) | 15. Quibuscum? "With whom?" (pl.) |
| 3. Cur? "Why?" | 16. Quid? "What?" |
| 4. Quae? "What things?" | 17. Quis? "Who?" (sg.) |
| 5. Qualis? "What sort of?" | 18. Quo? "To what place, whither?" |
| 6. Quam? "How, to what extent?" | 19. Quo consilio? "For what purpose?" |
| 7. Quam in partem? "In what direction?" | 20. Quocum? "With whom?" (sg.) |
| 8. Quam ob rem? "For what reason?" | 21. Quo modo? "In what way, how?" |
| 9. Quando? "When?" | 22. Quorum? "Whose?" (pl.) |
| 10. Quantus -a -um? "How great, how large, how much?" | 23. Quos? "Whom?" (pl.) |
| 11. Quanti? "How many?" | 24. Quot? "How many?" |
| 12. Quem? "Whom?" (sg.) | 25. Ubi? "In what place, where?" |
| 13. Qui? "Who?" (pl.) | 26. Unde? "From what place, whence?" |

Alphabetical order will, of course, facilitate the pupil's use of the

¹ A continuation of an article by the same author in the *CLASSICAL JOURNAL* XXXVI (1940), 179-183.

list for reference. To some it will seem gratuitous to give such a list. In many instances it may be, but in many more it will prove very helpful, especially at first.

The following questions on chapters from the first book of the *Gallic War* will serve for further examples of the technique of covering a passage in a detailed way. The skilful teacher will, of course, fit this technique to his own needs.

CAESAR, *B.G.* I, 2

1. Quis erat Orgetorix? 2. Quando coniurationem fecit? 3. Cur? 4. Quid civitati persuasit? 5. Quam ob rem perfacile erat totius Galliae imperio potiri? 6. Cur id facilius eis persuasit? 7. Quo flumine una ex parte Helvetii continentur? 8. Quantum est hoc flumen? 9. Quos populos dividit? 10. Quo monte altera ex parte Helvetii continentur? 11. Quantus est hic mons? 12. Ubi est hic mons? 13. Quo modo tertia ex parte Helvetii continentur? 14. Ubi Rhodanus est? 15. Cur Helvetii minus late vagabantur? 16. Quid minus facile facere poterant? 17. Quales homines erant Helvetii? 18. Cur magno dolore adfliciebantur? 19. Cur se angustos fines habere arbitrabantur? 20. Qua magnitudine erant eorum fines?

CAESAR, *B.G.* I, 3

1. Quibus rebus adducti sunt Helvetii? 2. Cuius auctoritate permoti sunt? 3. Quas quattuor res facere constituerunt? 4. Cur sementes quam maximas facere constituerunt? 5. Quam diu satis esse ad eas res conficiendas putaverunt? 6. In quem annum profectionem confirmant? 7. Quis ad eas res conficiendas deligitur? 8. Quid negoti suscepit? 9. Quid Castico persuadet? 10. Quis erat Casticus? 11. Quis erat Catamantaloedes? 12. Quid Orgetorix Dumnorigi persuadet? 13. Quis erat Dumnorigi? 14. Quis erat Diviciacus? 15. Cui maxime acceptus erat? 16. Cui filiam suam in matrimonium Orgetorix dat? 17. Cur perfacile factu erat conata perficere? 18. Quos dixit totius Galliae plurimum posse? 19. Quid confirmat se facturum esse? 20. Qui hac oratione adducti sunt? 21. Quid fecerunt? 22. Quid sperant? 23. Qui erant tres potentissimi populi totius Galliae?

CAESAR, *B.G.* I, 4

1. Quae res est Helvetiis enuntiata? 2. Quid Orgetorigem facere coegerunt? 3. Quae erat poena damnato? 4. Quid die constituta causae dictionis fecit? 5. Quanta erat eius familia? 6. Quot clientes obaeratosque habebat? 7. Quid per eos fecit? 8. Cur? 9. Quid civitas conata est? 10. Quid magistratus fecerunt? 11. Quid eo tempore Orgetorigi accidit? 12. Quid Helvetii arbitrabantur?

CAESAR, *B.G.* I, 5

1. Quid post Orgetorigis mortem Helvetii conantur? 2. Quid fecerunt ubi

se ad eam rem paratos esse arbitrati sunt? 3. Quot oppida habebant? 4. Quot vicos? 5. Cur frumentum omne comburunt? 6. Quam partem frumenti non comburunt? 7. Quanta molita cibaria quemque domo efferre iubent? 8. Quid Rauracis, Tulingis, et Latobrigis persuadent? 9. Quo consilio Rauraci, Tulingi, et Latobrigi usi sunt? 10. Quos socios sibi Helvetii adiscunt? 11. Ubi Boii incoluerant? 12. Quo transierant? 13. Quod oppidum oppugnaverant?

CAESAR, *B.G.* I, 6

1. Quot itinera erant quibus Helvetii domo exire possent? 2. Ubi erat unum iter? 3. Cur vix singuli carri hic duci poterant? 4. Cur facile perpauci prohibere eos ab hoc itinere poterant? 5. Ubi erat alterum iter? 6. Cur hoc iter multo facilius atque expeditius erat? 7. Qui nuper pacati erant? 8. Quod oppidum est extremum Allobrogum et proximum Helvetiorum finibus? 9. Ubi erat pons? 10. Quid existimabant Helvetii? 11. Quo animo in populum Romanum erant Allobroges? 12. Quando ad profectionem diem constituunt? 13. Quo consilio? 14. Quando erat is dies?

CAESAR, *B.G.* I, 7

1. Quid Caesari nuntiatum est? 2. Quid Caesar fecit? 3. Unde contendit et quo pervenit? 4. Quo modo? 5. Quot milites provinciae imperat? 6. Quot milites erant in Gallia? 7. Quem pontem iubet rescindi? 8. Quid Helvetii fecerunt? 9. Qui principem locum huius legationis obtinebant? 10. Quid dixerunt? 11. Cur iter per provinciam voluerunt? 12. Quid rogaverunt? 13. Cur negavit Caesar? 14. Quid eos non facturos esse existimavit? 15. Cur respondit se diem ad deliberandum sumpturum esse? 16. Qua die dixit reverterentur?

Sufficient material has been covered in these seven chapters from the *Gallic War* for these questions to serve as examples for any teacher wishing to use this technique in making his own questions. And it is the belief of the writer that one's own questions are much more vivid and alive to both the teacher and his class than are those made by another. A good class will often be served just as well by questions in much less detail. If English questions are used, it may be repeated as a final admonition that care should be taken that they may not "give away" the content.

JONAH W. D. SKILES

WESTMINSTER COLLEGE
FULTON, MISSOURI

Is This What You Are Looking For?

The Latin News-Letter of the University of Minnesota, published six times a year from December through May, offers a sheet

of news items, book notices, practical helps for Latin teachers, and a sheet of material for sight reading in Latin, graded for first- and second-year classes. Rates: 50¢ for residents of Minnesota, 60¢ for others. Subscription includes 10 extra copies of the second page of each issue. Address John L. Heller, 112 Folwell Hall, University of Minnesota, Minneapolis.

Have You Seen

the 1940 edition of Miss Frances E. Sabin's *Classical Myths That Live Today?* The Appendix, revised and enlarged, presents twenty-two pages of concrete, detailed suggestions for individual and group projects. These demonstrate the persistence of classical mythology in the contemporary worlds of business, science, art, literature, etc. It will be an attractive as well as a helpful addition to your bookshelf. Silver Burdett Company, \$1.96.

Ut ameris, amabilis esto.—Ovid

Have your classes started work on their Latin valentines? Share your ideas now with others through this department. (Hint to teachers: Your editor is making a collection of hand-made cards.)

Short Tests for Diagnosis

Short tests for diagnosis have proved to be very valuable in teaching constructions. Pupils are to understand that these tests are not used for grading purposes but solely for finding out whether the class is ready to take up the constructions of the next unit. These are never vocabulary tests and rarely deal with more than two or three constructions at a time. When dealing with such difficult matters as participles or tense usage in indirect discourse, or with subjunctives, the teacher will often find it good practice to test only one type at a time. The procedure is as follows:

Let us say we have been working with place constructions and have just finished with the locative, the last type. I suddenly call for a short test on all place constructions. The students are told to prepare three sheets of paper by writing "Part I" at the top of the first sheet, "Part II" at the top of the second sheet, and "Part III" at the top of the third sheet. Then the numbers from 1 to 10 are written in under each part. While this is being done, I write on the board the following words (nominative and genitive): 1. Roma, 2.

Athenae, 3. Gallia, 4. magna urbs, 5. Africa, 6. altus portus, 7. Carthago, 8. magnum oppidum, 9. Corinthus, 10. parva silva. Then on one section of the board I write, "Part I. I live (*habito*) in" On another section of board, "Part II. I come (*venio*) from" Lastly, "Part III. I go (*eo*) to"

The students are told to write nothing on the paper until directions are given and signal to start is called. This is done in order that note may be taken of the speed with which individual pupils work. When I call out, "I live in Rome," the student writes the translation of "in Rome" in the proper space, then "in Athens," etc. No writing may be done until the word is called, and no changes may be made after a phrase has been written. After the entire test is given, I give the correct answers, and the student puts a ring around all incorrect words. He then places his score at the top of the sheet for his own benefit, knowing that this score will not be entered on my book. The scored sheets are then collected. I study them after class in order to reteach on the next day points that seem vague to the class as a whole. Where the difficulty seems to be individual I use the "Practice Board," where each pupil faces his own troubles alone.

ANNABEL HORN

GIRLS HIGH SCHOOL
ATLANTA, GEORGIA

Pupil's Practice Board

Are you using the idea Miss Annabel Horn mentions in the foregoing? It is a good one for ironing out all kinds of individual language trouble. Pupils take naturally to the idea of a "language laboratory," and go to work with a right good will.

Protean Alphabet Drill

"Old wine but a potent review," Miss Hazel Girvin, Newport, Kentucky, claims for this versatile "Alphabet Drill." This, she says, is the way it works:

The teacher puts the alphabet on the board in a horizontal line after the fashion of a frieze. Under each letter she writes one of the points to be reviewed. For example: A. Give the present tense of sum. B. Give the prepositions governing the accusative. C. Translate a given sentence.

When the pupils enter, each one is asked to take a clean sheet of paper and at the top to write his mother's name or any other word the teacher may choose. For variety each one might write the name of the pupil on his right. Then instructions are given to write the review question for each letter in the name set upon the paper. Thus if the name is Mary Brown, he follows first the directions under M, then those under A, et cetera.

A time limit should be set for completing the name. Twenty minutes should be sufficient. As the child finishes a letter he raises his hand and the teacher checks his work before he is permitted to go on to the next letter.

Mythology Notebook and Bulletin Board

Experience has shown that when the work is properly organized it is possible for the second-year class to cover the complex material of Latin II and also make a worth-while acquaintance with classical mythology. Miss Harriet Echternach has kindly contributed the following account of her effective procedure, part of which is incorporated in her *High School Latin Workbook* (for notice of which cf. CLASSICAL JOURNAL XXXVI (1940), 183 f.).

The students keep a mythology notebook throughout the first semester. They sign up for oral reports, which are given every two weeks and on which the other students take notes and write a summary in their own notebooks. The pictures used for their reports (marked a, b, c, etc.) are posted on the bulletin board two weeks in advance. These pictures, taken from modern advertisements, cartoons, or famous masterpieces of art, are brought by the student, put on the class mythology bulletin board, and finally returned to the student for use in his notebook. The interest shown in this work is most gratifying, and everything is likely to be posted on the mythology bulletin board from a bit of "Minerva" yarn to clippings from comic strips. At the end of the semester the notebook is dressed in an appropriate cover, with as much or as little art as the student wishes or has the ability to display.

The following directions for his study of mythology are given to each pupil in written form:

1. Prepare two charts in your notebook, one for major gods, one for minor gods. As we come to each one fill out the chart as follows:

<i>Major Gods or Minor Gods</i>		
<i>God</i>	<i>Realm</i>	<i>Symbols</i>

2. Illustrate these deities with all the pictures of them you can find.
3. Paste in your notebook all cartoons or clippings referring to them or picturing them and explain each.
4. Insert a page copying all references to those gods that you can find from literature.
5. On another page make a list, with proper definitions, of all English words or expressions you can which are taken from the names of these gods.
6. Write a theme on one of the following subjects:
 - (a) A Visit to the Underworld
 - (b) Myths and the Stars

- (c) A Monologue of Tantalus
- (d) A Ghost is Brought Before the Three Judges of the Underworld
- (e) Hercules' Thirteenth Labor
- (f) An Adventure of Ulysses That Homer Did Not Tell
- (g) A Conversation of the Sailors About the Bag of Winds While Ulysses is Asleep
- (h) If Pan or Some Other God Came to Earth Today
- (i) Invent a "Modern Myth" dealing, for example, with the origin of some Invention, the name of a country, lake, river, or with some character like "Uncle Sam" or "Father Time."
- (j) "Juno Entertains at a Bridge Party."
- (k) Medea Again the Magician

Use any of these subjects or any other imaginary one that may occur to you during your studies.

7. Make entries in your notebook under these three headings:

- (A) Explanation of pictures on bulletin board
- (B) Famous pairs of lovers
- (C) Explanation of famous expressions¹

8. Read one book during the year from the Latin reading list. Report that book to me orally during the twenty-minute period or after school.

MYTHOLOGY: ORAL REPORTS

- Sept. 27²—(A) Picture (a) _____
 (B) Pygmalion and Galatea _____
 (C) Explain: "He is an Argus-eyed person." _____
- Oct. 11—(A) Picture (b)
 (B) Cupid and Psyche
 (C) Explain: "The Man is Midas-eared and has a Midas touch."
- Oct. 25—(A) Picture (c)
 (B) Daphne and Apollo
 (C) Explain: "He is as two-faced as Janus."
- Nov. 8—(A) Picture (d)
 (B) Venus and Adonis
 (C) Explain: "The woman is a Siren and a Circe."
- Nov. 22—(A) Picture (e)
 (B) Hero and Leander
 (C) What is a "Pandora's Box?"
- Dec. 6—(A) Picture (f)
 (B) Explain: "An Achilles' Heel."

¹ Students will be expected to give oral reports on items (a, b, c) on the dates suggested below (pp. 376 f). Take notes during the twenty-minute period and write up the content of these notes under the respective headings.

² The dates are, of course, merely suggestive.

- (C) Explain: "While Apples of Discord Ripen in Europe."
Dec. 20—(A) Picture (g)
(B) Explain: *Fidus Achates*.
Jan. 10—(A) Picture (h)
(B) Explain this clipping from a newspaper, "He was a modern Prometheus. He hurled defiance at the gods of his day."
Jan. 17—(A) Picture (i)
(B) Explain: "He lives in Elysian splendor."
(C) What is a "bacchanalian revel?"

HARRIET ECHTERNACH

STERLING TOWNSHIP HIGH SCHOOL
STERLING, ILLINOIS

Current Events

[Edited by George E. Lane, Thayer Academy, Braintree, Mass., for territory covered by the Association of New England and the Atlantic States; Dwight N. Robinson, Ohio Wesleyan University, Delaware, Ohio, for the Middle States east of the Mississippi River; G. A. Harrer, the University of North Carolina, Chapel Hill, N. C., for the Southeastern States; Russell M. Geer, Tulane University, New Orleans, La., for the Lower Mississippi Valley and the Southwest; Alfred P. Dorjahn, Northwestern University, Evanston, Ill., and Franklin H. Potter, the University of Iowa, Iowa City, Ia., for the Middle Western States. News from the Pacific Coast may be sent to Fred L. Farley, College of the Pacific, Stockton, Calif.]

This department will present everything that is properly news of general appeal, but considerations of space compel the editors to ask that items be made as brief as possible. Whenever feasible, it is preferable to print programs of meetings which would draw an attendance from a large area as live news in advance of the date rather than as dead news after the event. In this connection it should be remembered that the December issue, e.g., appears on November fifteenth and that items must be in hand five or six weeks in advance of the latter date.]

The Southern Branch

The Southern Branch of the Classical Association of the Middle West and South met in Charleston, S. C., on November 28, 29, and 30, 1940. The sessions were well attended even though in most of the states concerned the Thanksgiving holidays had come the week before. This same confusion in dates caused certain changes in the program. Papers not on the program as published in the December CLASSICAL JOURNAL were read by Professor May A. Allen, of Sophie Newcomb College; and Professor Christopher G. Brouzas, of West Virginia University; and several papers originally listed were not presented.

The following officers were elected for the coming year: president, Alfred P. Hamilton, Milsaps College; vice-president, Arthur H. Moser, University of Tennessee; secretary-treasurer, Nellie Angel Smith, State Teachers' College, Memphis; member of executive committee for three years, Herbert C. Lipscomb, Randolph-Macon Woman's College.

Alabama—Spring Hill

On May 11 the Phi Alpha Gamma classical fraternity of St. Joseph's College presented a Symposium on Roman Poetry of the Golden Age. The program ran: *Salutatio*, Walter Millar, '42, *Praefectus Fraternitatis*; Introduction,

Alfred Lambeau, '41; "Epic Poetry," James Siemens, '42; "Lyric Poetry," David Loveman, '42; "Satirical Poetry," William Walsh, '42.

A large audience from Mobile and Spring Hill proved its interest not only in Roman poetry as such, but also in the excellent manner in which the various fields of poetry were presented.

North Mississippi

The North Mississippi Classical Association met in the high-school building of New Albany, December 7, 1940. There were in attendance three college teachers, twelve high-school teachers, and 167 Latin students, chiefly from high schools.

After cordial words of greeting by Mr. W. P. Daniels, Superintendent of the New Albany schools, and a fitting response from Miss Harriet Jackson, the morning program ran as follows: Song: "America" (in Latin) by the audience; "Assassination of Julius Caesar," a play in three acts, by New Albany students; "Three Patriots of Ancient Rome," an essay by a student from Aberdeen; "Vacuum," a play by Okolona students; "History Repeats Itself," a one-act play featuring Caesar and Hitler, by Corinth students; "Prof. Quiz," based on Roman history and mythology, arranged by Tupelo students; "Roman Water Carriers," a drill, by Ripley students; "A Roman Style Show," by Columbus students. The address of the morning was given by Dr. A. W. Milden, Professor of Greek at the University of Mississippi, whose subject was "Democracy in the Ancient World."

Lunch was served at the Rainy Hotel, and after lunch there were separate business sessions of both divisions, adult and student. In the student division there was a panel discussion on the subject "Vitalizing the Latin Classes" conducted by the president, Jacqueline Knox. In the adult division, after the discussion of various problems of administration, these officers were elected: president, Miss Zana Glass, of Okolona; secretary-treasurer, Miss Evalyn Way, of the University.

The Tupelo school received the award for largest attendance, the Kosciusko school for coming the longest distance, and the Oxford school for the best exhibit.

This last was the largest and best in the history of the Association, including many posters, drawings, soap carvings, models of machines of war, ships, Caesar's bridge over the Rhine, and dolls in costume.

South Mississippi

On December 7, under the auspices of the Hattiesburg High School, the Latin teachers of the southern part of Mississippi met under the presidency of Miss Blanche Tunnell to plan for the Latin Conference of South Mississippi, to be held later at Hattiesburg. A very interesting little play was presented by the members of Miss Tunnell's Latin classes.

Texas Classical Association

The Texas Classical Association held its annual meeting in Fort Worth on November 22. Miss Hattie Lucile Paxton, of Goose Creek, spoke on "Opportunity in the Junior High School"; Mrs. I. H. Devine, of Galveston, on "The Latin Teachers' Institute"; Miss Elor Osborn, of Waco, on "Experiments with Enrolment." Dr. James F. Cronin, of Southern Methodist University, read a paper entitled "Athens and the Fifth Column." Dr. W. A. Oldfather, of the University of Illinois, the guest of the Association, gave the results of a recent study proving "The Increasing Importance of Latin and Greek for a Knowledge of English."

Immediately following the program the annual luncheon was held in the Centennial Room of Hotel Texas. Dr. W. J. Battle, of the University of Texas, served as toastmaster and Dr. Walter H. Juniper, of Baylor University, was the speaker for the occasion. He took as his subject "Mourning Becomes the Classicist." A special feature of the luncheon was the tribute paid to Dr. Battle by the Association and voiced by Dr. D. A. Penick.

The officers who served this year were asked to serve for the ensuing year: president, Mrs. Marian C. Butler, Waco; first vice-president, Cora Pearl Penn, Houston; second vice-president, Lucy Moore, Coleman; secretary-treasurer, Nell Ingram, Longview.

American Academy in Rome will Award Two Prize Scholarships

The European situation prevents the American Academy in Rome from sending its fellows to Rome and therefore no fellowships are to be awarded next spring. Wishing, however to continue to aid and stimulate classical scholarship, the Academy will hold in 1941 special competitions for two prize scholarships in classical studies for study and research at an American university. The term of each scholarship will be the academic year 1941-1942, and each scholarship will carry a stipend of \$1,000.

The regular procedure for the annual fellowship competitions will be followed as far as practicable. The competitions are open to unmarried citizens of the United States not over thirty years of age. Applications must reach the Academy office by February 15.¹

Circulars of information and application forms may be obtained from the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N.Y.

¹ On account of an oversight in the editorial office of the *CLASSICAL JOURNAL* a few days of grace will be permitted.

Recent Books¹

[Compiled by Herbert Newell Couch, Brown University]

- ARMSTRONG, A. H., *The Architecture of the Intelligible Universe in the Philosophy of Plotinus*, "Cambridge Classical Studies, VI": Cambridge, at the University Press (1940). Pp. xii+126. \$1.75.
- BARRETT, HELEN M., *Boethius: Some Aspects of his Times and Work*: New York, Macmillan (1940). 7s. 6d.
- BAVIERA, JOHANNES, *Fontes iuris romani anteiustiniani, pars altera*. Auctores edidit notisque illustravit Johannes Baviera. Libri syroromani interpretationem a C. Ferrini confectam castigavit iterum edidit novis adnotationibus instruxit J. Furlani: Florentiae, Barbèra (1940). L. 100.
- BERNHEIMER, RICHARD, CARPENTER, RHYS, KOFFKA, K., and NAHUR, MILTON C., *Art, A Bryn Mawr Symposium*, "Bryn Mawr Notes and Monographs, IX": Bryn Mawr, Bryn Mawr College Press (1940). Pp. xii+350. \$2.50.
- British Museum Catalogue of Coins of the Roman Empire*, Volume 4: Cambridge, at the University Press (1940). £5.
- CARELLI, LIBERA, *Poesia di Virgilio*: Naples, Rondinella (1939).
- CARY, M., and HAARHOFF, T. J., *Life and Thought in the Greek and Roman World*: London, Methuen (1940). Pp. xi+348, 12 plates, 4 maps. 8s. 6d.
- CLARK, GORDON HADDON, *Selections from Hellenistic Philosophy*: New York, Crofts (1940). Pp. 276. \$1.25.
- DEVOTO, GIACOMO, *Storia della lingua di Roma*: Bologna, Capelli (1940). Pp. 430, 15 plates.
- DEWITT, NORMAN J., *Urbanization and the Franchise in Roman Gaul* (Doctor's Thesis): Lancaster (1940). Pp. v+72.
- DONATO, ALFONSO, *Didone, o amore di terra lontana*: Naples, Miccoli (1940). Pp. 45.
- EBY, FREDERICK, and ARROWOOD, CHARLES FLINN, *The History and Philosophy of Education, Ancient and Medieval*: New York, Prentice-Hall, Inc. (1940). Pp. 982, illustrated. \$3.75.
- FORMAN, HENRY JAMES, *Grecian Italy*: London, Cape (1940). Pp. 224. 1s. 6d.
- GEJVALL, N. G., *The Fauna of the Successive Settlements of Troy*: Lund, Gleerup (1939).

¹ Including books received at the Editorial Office of the CLASSICAL JOURNAL, Washington University, St. Louis, Mo.

- GENTILE, MARINO, *La politica di Platone*: Padua, La Garangola (1939). Pp. 230. L. 30.
- GETTY, R. J., Ed., *Lucan, De Bello Civili I*: New York, Macmillan (1940). Pp. lxvi+155. \$1.90.
- GIARRATANO, C., Ed., *Cornelii Taciti Historiarum Libri*: Rome, Libreria dello Stato (1939). Pp. xvi+317. L. 40.
- GLANVILLE, S. R. K., *Catalogue of Demotic Papyri in the British Museum*, Vol. I, A Theban Archive of the Reign of Ptolemy I, Soter: London, Quaritch (1939). Pp. 124, 13 plates. 33 s.
- GOODENOUGH, ERWIN R., *An Introduction to Philo Judaeus*: New Haven, Yale University Press (1940). Pp. xii+223. \$2.75.
- KEYNES, GEOFFREY, Ed., *The Library of Edward Gibbon*, A Catalogue of his books: London, Cape (1940). Pp. 288. 15 s.
- KRAUS, RENÉ, *The Private and Public Life of Socrates*, Translated by Barrows Mussey: New York, Doubleday (1940). Pp. 393. \$3.00.
- LOW, D. M., *Edward Gibbon, 1737-1794*: London, Chatto and Windus (1940). Pp. 384, illustrated. 8s. 6d.
- LYNGBY, HELGE, *Die Tempel der Fortuna und der Mater Matuta am Forum Boarium in Rom*: Berlin, Eberling (1939). Pp. xi+58. RM 3.
- MANNI, EUGENIO, *Lucio Sergio Catilina*: Florence, La Nuova Italia (1939). Pp. 264. L. 15.
- MCKEON, RICHARD P., *The Basic Works of Aristotle*: New York, Random House (1940). \$3.00.
- MERRITT, BENJAMIN D., *Epigraphica Attica*, "Martin Classical Lectures": Cambridge, Harvard University Press (1940). Pp. 168. \$2.00.
- MICHELL, H., *The Economics of Ancient Greece*: Cambridge, at the University Press (1940). Pp. 428. 18 s.
- MOHR, LOUISE MAUD, *In the Days of the Romans*: Chicago, Rand McNally (1940). Pp. 320. \$1.08.
- NEWMAN, PHILIP, *A Short History of Cyprus*: London, Longmans (1940). Pp. 254, illustrated. 5 s.
- PAYNE, HUMFRY, and others, *Perachora, the Sanctuaries of Hera Akraia and Limenia*, Excavations of the British School of Archaeology at Athens, 1930-1933: New York, Oxford University Press (1940). Pp. 286, 21 figures, 146 plates. \$25.00.
- The Poetics of Aristotle*, Translated by Ingram Bywater, revised with Introduction and explanatory notes by W. Hamilton Fyfe: New York, Oxford University Press (1940). Pp. 114. 6 s.
- ROBERT, LOUIS, *L'épigraphie grecque au Collège de France*: Limoges, Bontemps (1939). Pp. 40.
- ROBINSON, LAURA, *Freedom of Speech in the Roman Republic* (Doctor's Thesis): Baltimore (1940). Pp. xiii+93.
- ROMANELLI, PIETRO, *Origini e sviluppi delle città tripolitane*: Rome, Ediz. universitaria (1939). Pp. 61, illustrated. L. 5.

- ROUSE, W. H. D., Ed., *Adventures of the Argonauts*: London, Murray (1940). Pp. 122, illustrated. 1s. 6d.
- SCHMIDT, ERICH F., *The Treasury of Persepolis and Other Discoveries in the Homeland of the Achaemenians*, "Oriental Institute Communications, No. 2": Chicago, University of Chicago Press (1939). Pp. xxi+139, frontispiece, 97 figures. \$4.00.
- STURTEVANT, EDGAR H., *The Pronunciation of Greek and Latin*, "William Dwight Whitney Linguistic Series of Yale University, Vol. VII": Philadelphia, Linguistic Society of America (1940). Pp. 192. \$3.00.
- SUTHERLAND, C. H. V., *The Romans in Spain, 217 B.C.-A.D. 117*: London, Methuen (1939). Pp. 275, illustrated. 8s. 6d.
- THOMAS, R. HINTON, *The Classical Ideal in German Literature*: Cambridge, Bowes and Bowes (1939). Pp. xii+126. 5s.
- THOMPSON, D'ARCY W., *Science and the Classics*, "St. Andrew's University Publications, No. 44": New York, Oxford University Press (1940). Pp. viii+264. \$1.00.
- TOMPKINS, STUART RAMSEY, *Russia through the Ages, from the Scythians to the Soviets*: New York, Prentice-Hall, Inc. (1940). Pp. 820, illustrated, maps. \$4.50.
- TRICOT, JEAN-GERMAIN, *Les harmonies de la Grèce*: Paris, Grasset (1939). Pp. 254. Fr. 18.
- TYLER, F. C., *The Geometrical Arrangement of Ancient Sites*: London, Simpkin (1939). Pp. 45, illustrated. 2s. 6d.
- VAUGHAN, AGNES CARR, *Akka, Dwarf of Syracuse*: New York, Longmans, Green and Company (1940). Pp. 216. \$2.00.
- The Vigil of Venus*, Translated by F. A. Lucas: London, Golden Cockerell Press (1939). Illustrated. Gns. 10.
- VON FRITZ, KURT, *Pythagorean Politics in Southern Italy*: New York, Columbia University Press (1939). \$2.00.
- WATKINS, ROY E., *A History of Paragraph Divisions in Horace's Epistles*, "Iowa Studies in Classical Philology, No. x": Claremont, Published by Author (1940). Pp. 134. \$2.75.
- WESTERMAN, W. L., KEYES, CLINTON W., and LIEBESNY, HERBERT, *Zenon Papyri*, Vol. II: New York, Columbia University Press, (1940).
- WESTRUP, C. W., *Introduction to Early Roman Law*: Copenhagen, Munksgaard (1939).
- WILLIAMS, EDWIN EVERETT, *Tragedy of Destiny*: Cambridge, At the University Press (1940). Pp. 35. Cloth \$1.50, paper \$.80.
- WORCESTER, DAVID, *The Art of Satire*: Cambridge, Harvard University Press (1940). Pp. vi+191. \$1.75.
- Yale Classical Studies, VI*: New Haven, Yale University Press (1939). Pp. 167. \$2.00.

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